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LISTENING LESSONS IN MUSIC

Graded for Schools

BY

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WITHDRAWN

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Dedication

TO BOYS AND GIRLS IN THE PUBLIC SCHOOLS
WHO HAVE ENCOURAGED THESE LESSONS
THIS LITTLE BOOK IS FONDLY
DEDICATED

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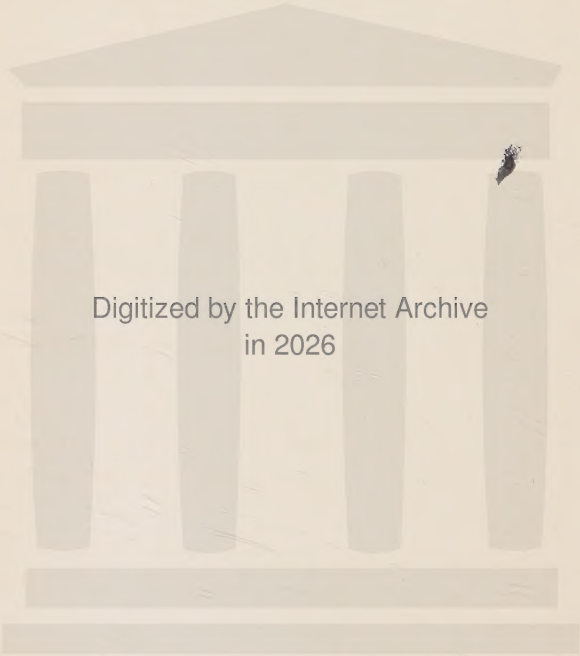

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FOREWORD

THE subject of appreciation is the latest phase of public school music to command attention, and while a few cities have given it a definite place in the course of study, ideas concerning its application to the classroom are more or less vague.

Any kind of music lesson is incomplete if æsthetic consideration is omitted. There are many ways of bringing the subject to the class: through suitable textbook material, through the contributing influences of visiting artists, and through the use of the phonograph and player piano (the latter, however, not as yet practicable in grades because of its expense).

The subject is easily presented by means of the phonograph. The kind of phonograph is of small consequence, providing it can render a good quality of tone and is easily operated.

The essential requirements of the record are that it should possess tone quality worthy of imitation and should be fitted for educational purposes.

The kinds of compositions to be used, the psychology upon which such compositions are graded for school lessons, and the method of presentation, fill the purpose of this little book.

It is the outgrowth of experience and contains no theoretical material.

Its inspiration has come from the children's responsiveness to the subject.

It is published with the hope of being helpful to the busy teacher.

Acknowledgment is made to many critics whose writings on the appreciative side of music have furnished delightful reading as well as profitable reference. Gratitude is publicly expressed to the Parent-Teacher Association of the Douglas School, through whose generosity was created the circulating library of educational records in the Minneapolis Public Schools. The material assistance of Professor Osbourne McConathy in the preparation of this little volume is gratefully acknowledged. Advice and criticisms, coming from his sympathetic interest and broad experience, have been deeply appreciated.

THE AUTHOR.

AUGUST 1, 1916

FOREWORD FOR THE REVISED EDITION

In the years since "Listening Lessons" first appeared, the subject of music appreciation has infinitely broadened in scope. Whereas, at first, a regular lesson in "listening to music" was not taken seriously, it has now become a standard subject for the schoolroom. The teaching of music appreciation, in its best and commonly understood sense, is an established feature of school music recognized by schools of music, by school administrators, and by the general musical public.

Nevertheless, criticisms have sometimes been directed at the teaching of appreciation which overemphasizes "talking

about music" rather than "listening to music". For instance, where stories about music, biographical details, and a recital of facts of an extraneous nature occupy too disproportionate a share of the lesson period, the real objective of true appreciation teaching is obscured. "Listening Lessons" grew out of the expressed need of teachers seeking to avoid this error by an outline of lessons which, if followed, would insure intelligent listening.

The rapid expansion in the opportunity of "listening" is due largely to the ever-increasing prevalence of reproducing instruments. They have opened up music to the masses, as well as to the schools, in much the same way that literature, at an earlier age, became universal through printing, and famous paintings through faithful and inexpensive reproductions. The recordings of the world's best music for phonograph and reproducing piano are constantly increasing and give authorized reproductions of our greatest living performers as standards for true criticism and for intelligent discrimination.

Broadcasting concerts by radio has given further impetus to the desire to know music and something definite about it. People in remote communities have had a wholly new art opened to them, and with the help of a manual on music appreciation can acquire an esthetic understanding of the world's great music without knowledge of its technique.

The music memory contest is bringing to children an additional emotional thrill and mental stimulus from contact with the best literature of music.

One of the newest developments in music appreciation brings the great symphony orchestras of the country in closer touch with the general public. Appreciation lectures

preceding a concert place the audience in a receptive attitude of intelligent listening. Thereby is music functioning to a greater degree in the recreational hours of the American people.

This new edition, retaining the plan and arrangement and much of the material from the first book, is printed, however, from an entirely new set of plates made necessary by the inclusion of so much new subject matter and its improved division into suggested lessons.

The author wishes to express her gratitude to the following for permission to quote poems: to Mr. Thurlow Lieurance for "A-oo-ah" and "Her Blanket"; to Mr. Gerard S. Foster for the use of his father's sonnet, "The Cricket"; to Harper and Brothers for William Dean Howells' "The Sea"; and to Charles Scribner's Sons for Robert Louis Stevenson's "Requiem."

A tribute of appreciation is herewith paid to the army of teachers throughout the country who have, by their sympathetic use of the first edition of "Listening Lessons," contributed greatly to the establishment of music appreciation in schoolroom practice. Acknowledgment is also due for the hundreds of letters from these teachers testifying to their belief in the efficacy of the educational method employed in "Listening Lessons" to bring better music to more people.

AGNES MOORE FRYBERGER.

JANUARY 1, 1925

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INTRODUCTION

WITHIN the last few years music study in the public schools has acquired a deeper significance. After many years of development along rather restricted lines, there is now a well-defined movement towards liberalizing and broadening the study so that it may more fully attain its real purpose, which is to make of our nation a music-loving people. The desirability of accomplishing this purpose is too fully recognized to require arguments in favor of general musical training. Leading educators and sociologists are agreed upon the important place that music must take in the well-rounded education of the individual and of the people. Our present concern is with the best means and methods for bringing about the desired end.

Until recently public school music has been confined chiefly to the study of vocal sight reading and to the singing of songs and choruses. Excellent results have been accomplished in these two branches of musical instruction, and unquestionably the wonderful progress made throughout our country in matters musical may be traced largely to the influence of public school music. Musical education of this kind — including the care of children's voices — must continue to be fundamental. Nevertheless, educators find that a certain kind of related, supplementary study adds greatly to the effectiveness of the course in music.

The mere ability to read music no more insures a real love of good music than the ability to read our language insures a love of English literature. From the beginning the child must realize that music is one of the choicest means for expressing his highest and dearest sentiments and emotions.

The cultivation of this finer sensitiveness to music is by no means a simple matter. It involves more than the love of beautiful sounds, more than the emotional response to tonal combinations. Music is tonal discourse, and to follow its purport involves intellectual processes as well as an emotional response. Music has definite form and proportion, and displays national tendencies, historical perspective, characteristics of individual composers, and other elements which the trained ear can perceive. These, when understood, increase immeasurably the capacity for enjoyment.

The recent trend of public school music is toward a fuller training in the appreciation of these varied phases of the subject. Effective instruction in this broader field requires a more extended study than is practicable through the usual school music textbooks. The invention of mechanical musical instruments has, however, met this need, and coincident with their coming a line of instruction has developed known as "music appreciation." This term implies a thoughtful listening to music while attention is directed to the essential characteristics of each composition. It is here that Mrs. Fryberger's pioneer volume finds its place. The power of discriminating listening is of supreme importance in the accomplishment of our larger idea of developing a musical nation, since no concert can rise in excellence above the capacity of its audience.

Of the greatest importance is the realization that the

listening lesson is not a thing apart and separate from the daily singing lesson. Every song that the children study should have in it the inherent features of the listening lessons, and complete study of the song should involve consideration of the technical, æsthetic, and interpretative points developed in this volume. Skillful coördination of these several lines of music study must be emphasized and applied through systematic instruction from the earliest years, if our schools are to produce broad-minded and intelligent lovers of music.

OSBOURNE MCCONATHY.

AUGUST 5, 1916

INTRODUCTION TO THE REVISED EDITION

The foregoing Introduction was written in 1916. At that time Mrs. Fryberger's pioneer labors in the field of Music Appreciation, together with the efforts of a few other notable men and women of deep insight and clear vision, were beginning to influence the thinking of many of our leading educators and musicians. The idea that the ability to listen to music with intelligent discrimination and heightened sensitiveness to its æsthetic appeal could be cultivated as an art in itself was recognized as a most important step toward the development in this country of a widespread love for worthy music.

With the appearance of Mrs. Fryberger's book, offering its well-organized and stimulating pedagogical plan, school superintendents, principals, and teachers, as well as music supervisors, were led to recognize the educational value of Music Appreciation, and lessons in listening to music soon

became generally accepted as an essential part of any effective school music course.

The musical development of our country since this book was first printed nine years ago has been truly wonderful. Many influences have combined to bring this about, but any comprehensive account of our nation's musical progress must recognize the part taken by the work and writings of Mrs. Fryberger. The thousands of teachers who have turned to "Listening Lessons" for guidance and inspiration will welcome its appearance in this revised and improved edition.

OSBOURNE MCCONATHY.

JANUARY 2, 1925

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LISTENING LESSONS IN MUSIC

CHAPTER ONE

GENERAL INSTRUCTIONS TO TEACHERS

Reproducing instruments with music records and rolls are necessary equipment of every school building. Their primary use should be educational. The time for presenting music by this method should be spoken of as a "listening lesson" rather than as a concert or an entertainment.

All subjects presented in public schools must have definite outlines and conform to certain educational principles. Method is as essential in teaching the esthetic as the mechanical side of an art. Fortunately, we have learned that we may appreciate the beautiful in picture, poem, or music, without knowledge of the technique by which the work of art has been produced. The term "musical" is no longer confined merely to those who can "play" or "sing," but includes others who, through habits of listening, have become lovers and intelligent critics of music.

There are countless ways of arranging ideas for the listening lesson. The subject is so elastic that outlines need not be followed arbitrarily. The character of teacher, children, and the environment will suggest subjects not in this book. There must be a certain definiteness, however,

in any general scheme. With the realization that acquisition of musical taste is an educational process, lessons should begin with the first year of school life and should be graded as carefully as lessons for the acquisition of knowledge. In the listening lesson, the teacher should avail herself of every means at her disposal. Lessons suggested in these pages call for use of blackboard, phonograph, and at times piano. When feasible, use a reproducing piano.

In order to preserve the lesson idea, the classroom is preferable to the auditorium.

In the selection of phonograph material two points should be considered: (*a*) every record should contain something which the child will comprehend without an explanation from the teacher, and (*b*) every record must have musical merit. This basis of selection is obvious. Like people, books, and everything else, music must be interesting, to hold attention; and furthermore it must be wholesome, to win respect and bring the realization that its influence is desirable.

Concentration and discrimination are the real objects of the listening lessons, and when the first is secured, the second will follow.

To induce concentration, records should have a content which makes a familiar and easy appeal so that the child listens willingly. Necessarily, the music must correspond to his interests and experiences. The ability to concentrate may be tested in every grade through an effort to get the words of an unfamiliar song.

To effect discrimination, records should be chosen with reference to their artistic merit, that the child may acquire taste.

While the habit of listening is being formed, records for concentration are most frequently used, but no lesson is complete without both kinds. In the development of child life there are three well-defined stages. In this book these are denominated by the accepted and easily understood terms — Sensory, Associative, and Adolescent — terms which indicate the dominant physical and mental characteristics of childhood, youth, and early maturity. In the Sensory Period (grades one, two, and three) use three records for concentration to one for discrimination. In the Associative Period (grades four, five, and six) use half and half. In the Adolescent Period (grades seven, eight, and high school) use three for discrimination to one for concentration. It is obvious that the proportionate number is somewhat arbitrary, and the suggestion may be followed only in the first few lessons, increasing the thought of discrimination as rapidly as possible; but until the listening habit is established, the lesson should begin with a record which will command close attention. Concentration is merely *sustained observation* and this means *self-control.* No teacher has control of her pupils until they have control of themselves, and no lesson can be effectively presented until that happy state is attained.

Each new idea in a record should be related to former knowledge and explained if necessary. In the realm of imagination, however, each child should be allowed to show his own individuality (sometimes having a finer sense than the teacher !). Some music which is deeply poetic, or vague, or merely sensuous — as a Chopin Nocturne, a Debussy Arabesque, a Strauss Waltz — seems to lie beyond the boundary of verbal expression, or is purely emotional;

such compositions are preferably presented without comment. As far as possible, however, in each composition, let the pupil sing the "subject phrase" in order to show that he has received a definite impression of the rhythm and tune. Program music should be accompanied with the composer's explanation whenever possible.

There should be a definite place in the music course for lessons on appreciation; two lessons each month for high school and four each month for grades is the smallest proportion advisable. In presenting the lesson, two rooms of the same or adjacent grades may be combined and the time period doubled. In the lower grades (Sensory Period) the lesson should be from twenty to thirty minutes in length, in which time four records may be presented and discussed. In the intermediate grades the lesson should occupy not less than thirty minutes and in the upper grammar grades and high school not less than forty-five minutes, in order to develop several phases of a subject.

Except in the first grade, use the blackboard continually, making the written program, as the lesson proceeds, and writing thereon any new word or fact to be associated with the music. Two minutes before the close of the lesson, erase the board work and question the children. "What did you learn that you did not know before?" "And you?" "And you?" taking care that the sleepiest child in the room is not overlooked.

Phonograph records should be correlated whenever possible with other subjects. Follow the general course of study in your local schools, and with subjects of English, history, geography, and art, use suitable music. In all grades, beginning with the first, certain poems are selected

for memorizing. Consult the phonograph record catalogues, and if such poems are set to suitable music, let the children hear the songs after they have learned the words. Before a pupil has finished the eighth grade he has learned poems of Shakespeare, Longfellow, Tennyson, Stevenson, Kipling, which have been set to immortal music. What a pity not to know the musical interpretation of "Hark, Hark, the Lark!" "Who Is Sylvia?" "The Brook," "The Year's at the Spring," "The Requiem," "The Recessional," "Danny Deever," etc. And how incomplete seems the geography course unless the children know the character of the folk songs and dances, the patriotic airs and national hymns, of each country. It is more important to know the height of a nation's musical achievement than the altitude of its mountains; better to know the emotional depth of a people's song than the linear depth of their lakes.

In the appreciation of music one has a subject of inexhaustible wealth, calling for scientific data and artistic concept. In its teaching there is need of anecdote and humorous incident, but the relaxation from a serious attitude must be brief.

A teacher must have enthusiasm for this kind of work. She should be an inspiration to her class; a fount of knowledge and wisdom. She can never lead students higher than she herself has climbed. Enthusiasm, however, must recognize sane boundaries. Mere facts about music are better untold unless they can be related to something in the music which will add to the child's interest.

The aim of the teacher is to create intelligent listeners. The first distinction, therefore, is made between listening and hearing, with the deduction, that in listening, one

thinks of what he hears. It is active *versus* passive mentality.

The educational value of the lesson should be emphasized above that of mere entertainment; and one may ask, "What thought did the piece suggest?" "What mood or feeling did it awaken?"

The attitude of the teacher during a listening lesson is of great importance. Once I entered a schoolroom unexpectedly, and the teacher explained that she was giving a concert with the phonograph. I asked her to continue, and tried to efface myself. She adjusted a record, started the machine, then walked across the room to lower a window shade, removed several erasers and pieces of crayon from the blackboard, then began arranging the scattered papers on her desk. Not for one moment had she the appearance of listening to music, — nor had the children, whose eyes followed her as she moved about. There was no concentration and no respect for the subject. In a few years those children would not hesitate to leave a church service during prayer. Deciding to rescue them from their perilous position and get something out of the few minutes remaining, I arose and asked what kind of music we had just heard. Was it for home, or street, or church? Was it a kind to make them happy or sad? Did it make them want to march or dance? Did it sound like a lullaby? Or a hymn? etc. Not one had a definite idea. So the piece was played again. Each child knew that he might be questioned afterwards. There was concentration. In an instant the *concert* had become a *lesson.*

There is another kind of room teacher who does not create atmosphere for the subject. She announces with a

threatening tone, "Now we shall have a concert on the phonograph, and I do not want to see one of you whisper or look around. If any one misbehaves, I'll keep him after school for a week!" It should not be necessary to tell a class to listen. Suitable music, thoughtfully presented, will command attention.

When the special teacher presents the lesson, the regular teacher may sit at the back of the room with her notebook, making observations on the lesson and copying from the board the notes to be used as a subject for the next language lesson. The room teacher conducting her own lesson should do and say everything necessary before starting the machine, and then stand near by in listening attitude.

A teacher should talk as little as possible in presenting a listening lesson, merely offering a suggestion now and then, unless some definite principle is to be made clear, remembering that we do not need to teach a subject but merely create a desire to learn in the mind of the pupil.

The children should think out the character and content of the music and express their ideas in suitable language. The habit of expressing themselves about music is most desirable and leads to intelligent criticism.

Frequently play a record without any comment and have the children tell all they can concerning it, the teacher writing the best ideas on the board. Before the second playing of the record the teacher may make suggestions which will lead the class to probe more thoroughly into the musical content. By this time their interest is such that they will retain what the teacher may tell them. It is a good rule to tell nothing which may be gained through

intensive listening. After the second playing, the teacher may tell anything about the piece which she has obtained through reading. She may make the distinction clear to the class that there are certain points *in* the music which they must get through listening, and there are other things *about* the music which she will tell them; but that their part is most important.

The teacher may encourage, as far as possible, the use of technical terms as they apply to each music lesson.

A teacher should grasp clearly the essential points and the artistic significance of a composition, and then see that the children also get definite impressions. Let them get them unaided if possible; sometimes, however, the teacher can employ suggestion or subtle questions to force the conclusion. She may also add anything of romantic or historic interest concerning the composition. She will not ask the children if they like the music, but will encourage comment which is impersonal. This applies of course equally to all music, whether in daily singing lesson or special listening lesson.

The practice of asking startling but relevant questions will create interest and keep children alert. Never for a moment of the listening lesson should they be allowed to fall into that dreamy mental state which prevails among some of their elders during a musical performance. A lesson should move every minute. There will be time to relax afterwards.

The imagination may be stimulated through having children compare the effect of music to other emotions. Are the sounds cheerful or sorrowful, bright or gloomy? Does the piece make them think of something terrible or

beautiful, or happy, or delicate, or tender, or peaceful, or grand?

It is a good habit to write on the board in advance of the listening lesson some crisp thought about music. Books on appreciation (noted on page 218) contain many impressive sentences like the following:

"A listener thinks of what he hears."

"One good song is worth a dozen speeches."

A listening lesson teaches "how to make sense out of sound."

"Music is a language which begins where the spoken word ends."

"Music does not belong to a profession; it is the birthright of every one."

"Music is a necessary part of one's education."

"The listener is as necessary as the composer or performer."

"Good attention may become a habit."

"Recognition of beauty is a matter of education and culture."

"We see beauty and truth only in proportion to our intelligence."

After the fifth grade one sometimes finds boys with scorn and indifference written all over them at the mention of music. It is to these that the teacher must present the lesson. Their conversion to the gospel of good music is possible, and means much to the enthusiasm of an entire room. The following incident is from an experience in an eighth grade. Before beginning the lesson the room teacher indicated a boy who she said was sure to create disturbance. I suggested that he assist me, his part being to wind the

machine and change the needles. He seemed surprised at the deference paid him, and the class giggled at the idea of his prominence. Beginning with the subject of the school song, the **Yale Boola** was used for illustration and the boy's interest was won. The next record, **Sally in Our Alley**, sung by a male quartet, further marked the blending of voices. A comparison in tone quality with negro voices was afforded in the Fisk Quartet of Jubilee Singers and also called forth a talk upon their "Spirituals," of which **Golden Slippers** and **Swing Low, Sweet Chariot** are typical. The lesson closed with the spiritual idea in the great **Hallelujah Chorus**. The boy was entranced. He had missed not a word or a tone, sometimes even forgetting to wind the machine, and at the close exclaimed, quite unconsciously, "Gee, but that music was swell!" Beyond doubt, boys of this type can be educated to an appreciation of good music and will learn to talk about it when a teacher uses tact in the listening lesson.

If the work is psychologically sound, a teacher will know it by the final results. Children may be entertained for a time by a personality, or by the novelty of a subject, but it will lead to nothing in particular. There must be sound method in all that is done for children though they need not discover its subtlety.

Broadly outlined, the method for teaching music appreciation is this:

In the first year of school life the child is taught to listen to music, first through those phonograph records which appeal to his understanding or curiosity. He learns concentration. He distinguishes simple content in music and expresses his ideas concerning it. He makes comparisons

between certain pieces and comments upon them. In short, he gains the idea that music contains things to think about, and his mind is active when he hears it. Taste begins to show itself.

Advancing through the grades, he gradually becomes familiar with many tunes and can sing the subject phrase, which identifies the piece. Little by little he learns how music came to be what it is; gains ideas about harmony and musical structure; associates folk tunes with different nations; and learns names of different kinds of music, composers, musical terms, etc.

He acquires taste as well as knowledge, and expresses himself upon the subject in suitable language.

He uses the listening lesson as the subject of the written language lesson, learning the essentials of musical criticism.

Finally, in seventh and eighth grades, children have a general idea of classical and romantic compositions and criticize programs which contain symphonic music, art songs, oratorios, opera selections, etc. In other words, a degree of musical intelligence is attained before the high school age, and habits of listening are acquired in the most zealous and formative period of life.

Everybody needs the gospel of good music, and you, most highly privileged teacher, are the missionary. Consider yourself called to the work and as one of the chosen who would not for anything cease her effort to get music into the souls of the children. Use every kind of good music, and introduce it into the child's life at the opportune time. Skillfully work the music in with other subjects; use it often as the basis of the language lesson; use it with geography and history; teach the musical interpre-

tation of certain poems which are memorized; and in addition, have a definite time in the music course for lessons on appreciation. The time given to this kind of music lesson may not result in spectacular choruses and musical entertainments for public acclaim, but will surely produce a generation of music lovers.

The teacher may sometimes find it more expedient, in board work, to use syllables instead of musical notation. The following notation is used in this manual:

Syllables for notes[1]; a short dash following a syllable indicates a single beat; two dashes signify two beats; a syllable without a dash is equivalent to one half-beat; a syllable underlined or overlined shows its relative position to Middle C. The dot and the measure bar are used as in ordinary musical notation. "America" will serve in illustration:

D - d - r - | t - .dr - |
M - m - f - | m - .rd - |
R - d - t - | d - - - |

Phonograph records and piano rolls are thus indicated:

Records	Rolls
B for Brunswick	**AeDA for Æolian Duo-Art**
C for Columbia	**AMP for Ampico**
E for Edison	**W-M for Welte-Mignon**
V for Victor	**Q. R. S. for universal piano rolls.**
Vo for Vocalion	

[1] This notation is further simplified by using the initial letter of a syllable (d for do, r for re, etc.). An accidental, or chromatic, is expressed by two letters (si, li, fi, te, le, me, etc.).

CHAPTER TWO

THE SENSORY PERIOD

Grades One, Two, and Three

To paraphrase an old saying, " If a child can think and doesn't think, we must make him think," and it is our business to make him think musically. A little child is honest. He will not affect an interest in a thing he does not understand, simply because a grown person says it is interesting. There are musical parents whose children dislike music, the reason being, probably, that the parents expect mature taste from their children. Every child can be interested in music, but he must get the content, not by having it told to him, but by having it so simple that he will experience the joy of discovering it. We face the fact that no one is born with taste, and that cultivation begins early in life.

In this early period a child needs:

I. For Concentration:

(*a*) Simple songs which may be learned by rote.

(1) Familiar words

(2) Familiar words; new tune

(3) New words; new tune

(*b*) Descriptive pieces.

II. For Discrimination:

(*a*) Music of emotional character, having definite outlines, marked rhythm, and well-balanced phrases.

(*b*) Independent melodies which may be learned for memory; and distinctive rhythms to develop the rhythmic sense.

(*c*) Compositions which distinguish between tone qualities in human voices and musical instruments.

(*d*) Familiar and worthy examples from musical literature — both vocal and instrumental.

The first lesson will be to teach concentration — the *sine qua non* in the art of listening. The musical material must contain something which the child can comprehend and enjoy in order to hold his attention; it must contain also something new which he can add to his little knowledge. This is musical growth.

SELECTED LESSONS FOR SENSORY PERIOD

(Records suggested for this period may be used in first grade, unless otherwise indicated.)

I. *For Concentration:*

(*a*) Simple songs, learned by rote, with words corresponding to the child's experience.

(1) The following method of presenting songs based on familiar words is for the first lesson; thereafter, records in this class may be used for pleasure and variety in rote singing.

Mother Goose Songs

Before beginning the lesson, the teacher sees that the machine is wound, the needle adjusted, and the record in place. Without

any comment upon the character of the lesson, she says: "I wonder what this piece is about? When any one knows, he may raise his hand but not tell anybody." She starts the machine, playing "Little Bo-Peep." Hands come up until about half in the room have recognized the words and are eager to tell. Their faces gleam with the joy of discovery. With finger on her lips, however, the teacher will not allow the name of the piece given. She calls attention to one boy whose hand is raised and to a boy sitting next to him who has not heard. She wonders why. She asks if the second boy can listen harder. The piece is played again and most of the latent half wake up. Even a third effort is warranted in the desire to have every child get this point of the lesson; namely, that he will hear something pleasant if he listens closely. A child is asked to recite the words. The children then sing with the machine and discover that the lady sang the word "home" longer than they did. They try again and have now learned the song, which subsequently they can sing without the machine.

The teacher wonders what the next piece is about, and plays "Little Jack Horner." Almost the entire class will discover the words the first time and be eager to tell them.

Other pieces on this side of the record should follow, and after the children have sung "Ride a Cock Horse," call attention to the little bit of music heard before the words — meaning, of course, the introduction. Play it. What did it sound like? Some child is sure to say, "It sounds like a horse trotting." For the first time their attention is given to an artistic accompaniment. Apply the same idea to "Twinkle, Twinkle, Little Star."

In the same manner, present

Mother Goose Lullaby

"Rock-a-by, baby, thy cradle is green;
Father's a nobleman; mother's a queen;
Sister's a lady and wears a gold ring;
Brother's a drummer and drums for the king."

(2) The following method is for the first presentation of songs based on unfamiliar words.

The Secret

Ask, "What is a secret?" They all know, and several children may be allowed to give their understanding of the word. Repeat the stanza. (Words may be obtained through listening to the record, or from "Dutch Ditties" by Anice Terhune, published by G. Schirmer.)

[NOTE. — The wise teacher will recite the text thoughtfully, giving due significance to each important word. In this detail one cannot afford to be careless, since little children are but imitators. Any slight aid in securing interest is of course justifiable, as, for example, enumerating on the fingers "Hans, Franz, and Peterkin" of the poem.]

Play the record. Let the children repeat the words after the teacher (phrase method) and then sing with the machine, when they will have the double task of remembering the words and learning a new tune. But it is done easily, since they have already repeated the words and the tune is rhythmical.

In the same manner, create interest in **The Giants** (Gaynor). Ask: What is a giant? You may learn a song about giants who were so tall they could "reach clear up to the skies." What would they see there? Yes, "clouds," and "stars," and "sun," and "moon."

(Words may be obtained through the record, or from "Songs of Child World, No. I," Riley-Gaynor, published by Clayton F. Summy Company.)

(3) The following method is for presenting another class of songs having unfamiliar words.

Without comment, play **Old Chanticleer** (same record as **The Secret**).

At the first sound of the rooster crowing there is concentration. Every child will listen attentively to this short song, which, by the way, is excellent in its clear rhythm and simple

content. At the conclusion, hands will fly up to tell that " the rooster crowed." Then the teacher asks, " What else did you hear? " Some one will answer, " A lady sang." " Yes," says the teacher, " but what did the lady say? " Not one can tell anything further than " Cock-a-doodle-doo." " What did the lady call the rooster? Oh, it was such a funny long name, ' chant-i-cleer.' " The teacher writes it on the board. The children say it. (This is the only word they cannot get by intensive listening.) Play the record, ending with the first couplet. Ask again, " What did the lady say? " Several children have hands up to tell the first two lines: " You think your voice is very fine, but I can do that too." All the rest of the children get the idea of what to listen for and also the valuable point that they must *remember* what they hear in order to tell the teacher. The mind is now engaged both in anticipation and recollection. Play the record again, ending with the next thought. This piecemeal method of playing has value in the first period in making it easier for children to learn both the tune and words of an unfamiliar song. At each playing, new phrases will be learned, and after five or six attempts the little stanza can be repeated.

When words and tune are well in mind, have the children sing, making the observation that when the rooster crows, they listen.

As teachers know, competition is of great interest — even to primary children, and it is wise to call upon individuals in the class to repeat the poem or to sing certain couplets.

(Words may be obtained through listening to the record or from the collection of primary songs called " Dutch Ditties " by Anice Terhune, published by G. Schirmer.)

In the same manner, use **Riggetty Jig.**

After listening to the record several times (if necessary), the teacher questions the children: What was it about? " A horse." What else? " A willow tree." Who ever saw a little boy ride a stick around the room and play that it was a horse? With this slight suggestion the words are recognized and the class may repeat:

"So fast, so fast, my horse can go.
Oh, riggetty, jiggetty, jig, you know!
It's just a branch of a willow tree.
Oh, riggetty, jig, you see."

Summary: Thus far there have been three steps in presenting the rote songs:

First, the children discovered "Bo-Peep," which contained something old (the words) and something new (the tune).

Second, the children related a new tune to new words which were told to them.

Third, the children learned both unfamiliar words and music through concentration.

The primary teacher will find an advantage in starting the first few lessons with a song in which the enunciation is good, the rhythm marked, and the melody simple, short, and contagious. Songs in which words and music are both unfamiliar may come at the end of a lesson when the children have gained the idea of concentration.

The following song records are good in every particular and have been found to make natural appeal to young children.

The Crooked Man. Develop the fact that the music is as crooked as the text. Visualize by making crooked lines on the board as the song is sung.

Mother Hubbard. Draw out the mood by asking, "What is the saddest word in the song?" After a thoughtful moment comes the answer, "None." What kind of sounds should go with a sad word, high or low? loud or soft? fast or slow? Children grasp the principle of truth for they invariably answer, "low, soft, slow." As the piece is played again they are pleased to find what they had not noticed before, namely, that the

lowest pitch is on the final word " none," and being in the minor really sounds *sad*.

Sing a Song of Sixpence. Play at first merely the introduction, pausing to ask if the song will be joyous or sad. The sparkle of the first few measures impresses the children and makes them eager to find the " glad " words.

Pussy Cat. The teacher may make a large question mark on the board and ask its meaning. (First readers teach this sign.) Play the record, asking how many questions in the story? Play again, asking them to notice whether the music for these questions goes up or down. Subsequently have part of the class sing the questions, others the answers with the record.

Blue Bird, Little Birdie, The Chicken, Tiddley-Winks are on the same record, and of distinctive interest. In the same collection is **Mr. Duck** " with his wobble " and **Mr. Turkey** " with his gobble," a particularly fine song for little children. Words and tune are easily learned; dramatization follows naturally.

Three familiar and well-rendered Riley-Gaynor songs are: **Slumber Boat, The Owl,** and **Salute to the Flag.** The independent melody which follows the voice (on record A 3144 C) is excellent to accompany the class in rote singing.

Other Riley-Gaynor songs which should be in every collection are: **Little Shoemaker, Evening, Sweet-Peas, Water Lilies, The Blacksmith, Song of Iron, Baby Dear, Bobby Shafto.**

Equally good are groups of songs by Walter H. Aiken: **Indian Lullaby, The Wind,** and **Shoemaker John**; and by Virginia Hartley: **My Fiddle, Silver Moon,** and **Mother Hen.**

Primary children are so near to babyland that lullabies find ready response. Beginning with the second grade the words may be placed on the board and followed as the melodies become familiar. There is no more ideal rote song for young voices than the lullaby because of its sustained and soft tones. Among the most desirable which have been suitably recorded are: " Sleep, Baby, Sleep ";

"Rock-a-Bye Baby"; Lullabies by Mozart and Brahms; Cradle Songs by Schubert and Brahms; "The Little Dustman" by Brahms. (Note: the terms *lullaby*, *cradle song*, and *wiegenlied* are used interchangeably in catalogues.)

When an artist interpretation of a lullaby is used in primary grades, children may mark the rhythm quietly. (Use soft needle.)

Very beautiful is "The Sandman" by Grant-Schaefer. In its use, develop the thought of the "Little Sandman with his tiny bag of sand," letting childish fancy rove a bit. Recite the poem (page 234); use soft needle. The effect is very quieting.

Have the children sing all songs first in concert, then individually. The teacher should smile with encouragement upon every effort, but should render little assistance either through singing or marking the rhythm — thus teaching children self-reliance and gaining responsiveness from the beginning.

(*b*) Descriptive pieces.

The following method is for the initial presentation.

In a Clock Store

Tell story. Once there was a store with nothing in it but clocks, all kinds of clocks, hanging around the wall: a big clock that struck so loud it could be heard all over town, and little clocks that ticked so softly you could hardly hear them. And there was a cuckoo clock (how many have seen one?), and a tall clock that you could get into, and a wonderful clock that played a tune with chimes. A boy took care of this store and he whistled when he dusted off the clocks, — such a happy boy was he! You may raise your hands when you hear him whistle. One day the tick-tock of the big clock grew slower and slower and finally stopped, and the boy came and wound it up, and oh, it

sounded so funny! You may raise your hands when you hear him wind it.

Start the record, and as the clocks strike, count the strokes on the fingers to hold the concentration of the children. This record takes four minutes to play, and it is necessary in the first grade to have something definite in anticipation to keep interest. At each playing, have a new point for anticipation.

Teddy Bears' Picnic

This march contains growling bears which amuse tiny children. The rhythm is good. Soft needle should be used to refine the coarseness.

Of a Tailor and a Bear

Tell the subject. Ask what tailors do. Can bears dance? What kind of sounds do bears make? Etc.

Let the piece be discussed after it has been played. Relate the violin tune with the tailor. Was he happy or not? Did he play a tune that would do for dancing? Any that would do for singing? Who can sing some of the tailor's tune? Are bears and people friendly? After hearing the piece again make up a story that will fit the music.

On this same record are three other artistic numbers having descriptive features: **The Wild Horseman** (Schumann), **Spinning Song** and **The Little Hunters** (Kullak).

A record with collection of similar pieces contains: **The Wild Rider** and **Knight of the Hobby Horse** (Schumann), **The Huntsmen** (Gurlitt), and a splendid **March** (Hollaender). In several of these numbers children talk freely about clatter of horses' feet, galloping, etc.

The Dragon

(From Instruments of the Orchestra: the Tuba)

This is vivid description which functions well, beginning in the third grade. The teacher announces the subject, then writes on the board certain adjectives suggested by the class in their

attempt to visualize the monster. Is it pretty or ugly? Is its covering rough or smooth? coarse or fine? Does it run fast or move slowly? Will it make a sound that is high or low? bright or dull? like a groan or a scream? (Have the class spell all the answers for the board.) The music will tell the truth about the Dragon. You can tell also whether it is coming towards or going away from you.

After hearing this distinctive motive children want to tell how it came closer and closer; others how it growled, and still others will ask if a dragon does really breathe fire!

Siegfried's Call on the Horn

This may be used to relate the hero to the story of the dragon. The bright cheery song of the lad is in fine contrast to the dragon theme. (See page 48.)

War Dance (Skilton), or **Dagger Dance** ("Natoma")

Announce the subject. Play first part of the record and ask for differences between Indian music and our music. Children will call it "rough, coarse, jerky, loud," etc. Also, they will notice the constant repetition of the rhythmic figure. Show a picture of an Indian drum (tom-tom). Let the class sing the plain tune with *la* and mark the accents by gentle tapping on the desks.

March of the Little Lead Soldiers
March of the Tin Soldiers
Parade of the Wooden Soldiers
March of the Toys

All of these burlesque marches suggest stiff and angular motions which the children will liken to their toy automatons. Let some one be chosen to mimic suggestions in the music.

Of the same descriptive character but rather more artistic are:

The Clock (Kullak)
The Music Box (Liadoff)
The Waltzing Doll (Poldini)

These may be used in the third grade, though the grade following appreciates them more fully.

Songs and Calls of Our Native Birds

Records which reproduce the bird calls offer not only marvelous description but teach several kinds of lessons. They are not too advanced for the third grade but seem a bit forced before that time. As the records are played write each name on the board and show pictures of the birds and their nests.

In this connection use in the third grade simple songs about birds, and later sing them as rote songs. Of high character are: **The Bobolink**; **The Owl**; **Robin Redbreast**; **The Woodpecker**; **The Blue Bird**.

Summary of work with descriptive pieces: Natural and easy concentration has been secured through an underlying story, or through the element of curiosity.

Each record should be followed by oral expression or language drill, which, based solely upon ear perception, renders that sense more acute. After the initial use of the record, continue as long as interest is found, developing different points with each presentation.

II. *For Discrimination:*

(*a*) Between pieces of different character.

Parade of the Wooden Soldiers (Jessel)
March (Hollaender)

Play a few measures of some well-defined march (those above are suggested), instructing each child to stand when he can say something about the piece. A few of the spontaneous type rise quickly, others look thoughtful, and still others seem dazed by the new idea of talking about music. The teacher patiently strives to get every child into the game. The technic may be reversed so that dull ones remain standing — not being permitted to sit until each has found something to say.

Finally the teacher gets various answers which are written on the board (as the children spell the words). The board will contain the italicized words.

The piece is a *March.* It is music *for the feet.* It sounds like *tramping.* It makes me feel *happy, glad, lively, gay, " snappy."* It is *played by a band.* In the band I can hear *drums, horns, flutes, cornets, trombones, piccolos.*

As variants the following are suggested:

American Patrol (Meacham)
In Lilac Time (Englemann)
Military Escort March (Lindsay)
Parting March from " Lenore " (Raff)
Salute to the Flag (Gaynor)
Soldiers' March from " Faust " (Gounod)
Soldiers' March (Schumann)
Stars and Stripes Forever (Sousa)

The teacher asks: Can every one tell a march from any other kind of music? Then she explains that there are many kinds of music and that people can tell one kind from another by the way it makes them feel or what it makes them think about. For instance, what kind will put a baby to sleep? " A lullaby." Can you tell a march from a lullaby? What kind goes rather fast and makes the feet want to go round? " Dance." Can you tell a dance from a march? from a lullaby? What kind do all the people sing together in church? " A hymn." Can you tell a hymn from a march? from a dance? from a lullaby? Now we shall see. Telling each child to stand as soon as he has decided the character of the piece, the teacher plays the next record (only the first theme with its repetitions).

Coming of the Year

(Church Bells and Organ)

Almost without exception children know this is for church, and a hymn. Play again (softest needle) while class sings with *la.* The slow sustained tones declare the character of religious

music, and serve well also in ear-training. After several repetitions of the first part of the record, have the class sing the tune independently, observing the smooth phrasing. Associate ideas in the music with the spelling lesson and place on the board such words as: hymn; church; organ; slow, long sounds; solemn.

As variants use any slow hymn with instrumental version, as, Adeste Fideles (O Come All Ye Faithful); Abide with Me; Softly Now the Light of Day; Now the Day Is Over; Integer Vitæ; Sun of My Soul; Silent Night.

Ask how is church music different from a march, in time? in tune? in the kinds of instruments used?

Saint Patrick's Day

Play a few measures. There is no doubt of its character, each child being ready to exclaim "dance."

How can you tell the difference between a march and a dance, both being for the feet? "Well, in a march the feet must walk straight ahead, but in a dance they seem to go round and to be picked up faster" (as a child usually expresses it).

In a subsequent lesson the teacher may remark: There are so many kinds of dances; does any one know the name of this kind? Usually some of the children will call it a "jig" or even an "Irish jig." "A jig is fast and jolly" is a sentence which the class will form for the board.

Variants are:

Medleys of Irish Jigs and Reels
Irish Lilts
Virginia Reel
Dance of the Toy Regiment
Russian Dance

Wiegenlied (Cradle Song) — Schubert

A fourth type of instrumental music for discrimination is the quiet lullaby — rendered preferably through cello or miniature orchestra. Particularly good is the Cradle Song of Schubert, because of its simplicity, sustained tones, and rocking rhythm.

As with the preceding numbers, play a few measures and repeat them without any remarks. The "driving power" of the lesson must come from the children — who are soon eager to tell much about the piece. "It is a lullaby." How do you know? "Because it is low, and soft, and slow, and sweet, and smooth" (these words are written on the board as given). Yes, but something else told you it was a lullaby. How did the tune move? "Up and down," says one; "wavy," says another; "like a swing," still another. Yes, but there is one word that belongs to a lullaby, and you haven't said it yet. Do you wave or swing the baby to sleep? Each child is now ready with the word "rock." Yes, there must be a rocking in every lullaby. Some one sings by the cradle and her song must be soft, and low, and slow, and sweet. What sang the mother's song in this piece? The answer "violin" is usually given. The teacher may explain it as a large violin which rests on the floor and that the player sits while drawing the bow across the strings. Write the word "cello" on the board; tell that its sound is deeper than the little violin which is tucked under the chin. (Subsequently, pictures of the two may be shown with tonal differences.)

Have the class sing with the record, using syllable *la*, while marking the rhythm slightly.

Other numbers in this class are:

All Through the Night (Old Welsh Air)
Birds in the Night (Sullivan)
Cradle Songs (Taubert)
Golden Slumbers
Hush My Babe (Rousseau)
Little Sandman (Brahms)
Lullaby (Brahms)
Lullaby (Mozart)
Lullaby, from "Erminie" (Jakobowski)
Mother's Song (Kucken)
Rock-a-by Baby (Folk) **Sleep, Baby, Sleep** (Folk)
(Subsequently use any or all of these as Memory Themes.)

Summary of lessons in musical discrimination. Vague and unexpressed knowledge has become definite. A new interest has been created. Musical observation has become more keen.

In all of the simple instrumental forms rhythm and tempo impress the children more than the melody. It is most desirable to stimulate the rhythmic sense early in life. Excellent records are now made for this special purpose.

Some of the old singing games have been revived, and other selections from worthy old music have been arranged for rhythmic interpretation. The joyous freedom which children show in their response to such influence should convince every one of the value and need of this kind of lessons.

Particularly good are the records in which the words are first clearly sung in compass for young children, then followed by an independent orchestral arrangement in which the class may sing and play the game.

Thus recorded are **Looby Loo**; **Oats, Beans, Peas, and Barley**; **London Bridge**, and **Round and Round the Village**. **Did You Ever See a Lassie**; **The Mulberry Bush**, and **Ten Little Indians** are also on another record.

These same familiar numbers are found in different combinations on other records. To the list should be added **The Muffin Man** and **Soldier Boy**. **London Bridge** and **Here We Go Round the Mulberry Bush** are most easily learned since each contains but a single musical phrase. **Round and Round the Village** contains two contrasting phrases and can be learned more quickly in the second grade.

(Words and descriptions for using these records are found in special catalogues from the Columbia and Victor companies.)

(*b*) Independent melodies and distinctive rhythms.

1. Simple tunes which the child learns early are a precious factor for lifelong pleasure and tend towards cultural development. Such melodies for memory should be those which time has tested, and simple enough to be learned at first hearing. Children recall such tunes more quickly than their elders — a fact which is often surprising.

Many special records made for this purpose contain tunes in suitable compass for the young voice, in simplest form, and without disturbing harmonies. Some of the old tunes are lullabies which each generation perpetuates. An excellent collection of six suitable tunes are on one record (**Sweet and Low**, **Adeste Fideles**, **Brahms' Lullaby**, etc.); and five others on another record (**Birds in the Night**, **Happy Land**, etc.).

Still other collections contain **Aloha Oe**, **Auld Lang Syne**, and the simpler songs for community singing.

Every class should learn certain Christmas songs, either from records or community song books. Medleys of Christmas carols and hymns are made by all phonograph companies.

2. For rhythmic development through skipping, hopping, galloping, running, etc. at different tempos, many records are available. The best type offers several short numbers with varied character. Suggested are:

Gallop, " Light Cavalry " (Von Suppe)
Hallowe'en, Rhythmic Study
Motive for Skipping
Rhythmic Medley (No. 1 and No. 2)
Run, Run, Run (*et al.*)
Skip to Ma Lou
The Train, Rhythmic Study

As illustrative of method, the Motive for Skipping (F Major, No. 2) may be used.

Play the selection several times, until all in the class can tap the accents. Then let one child skip around the room, while others at the desks continue to mark accents and sing the melody. Increase the number of those skipping until half of the room is in motion.

With High Stepping Horses, march slowly, singing softly. In Horses Running, tap fast, then slowly, before getting into action.

There is such a variety of ways to interpret this kind of lesson that the ingenuity of the teacher and the initiative of the children may be depended upon. (Detailed instructions are given by the record companies and furnished to all who ask for them.)

(*c*) Distinction between Tone Qualities.

Concerning the voice, a child should notice if it be of a man or woman, whether high or low, loud or soft, fast or slow, light or heavy.

Concerning instruments he should recognize the quality and appearance of those which would most likely come into his experience; as, the piano, cornet, horn, drum, violin, flute, organ, bells, etc. Such points may be made from the many records already mentioned, although special records are made for tonal discernment (page 163).

(*d*) Familiarity with Musical Literature.

Most of the selections already mentioned have artistic merit. To these the teacher may add other simple melodies (see page 42) as soon as the class has keen interest

and the lesson period will permit. With the variety given in preceding pages, the teacher should have no difficulty in fitting other pieces of similar character into the general scheme. The teacher will note the preference shown for compositions having sustained tones — as hymns and lullabies — and will recognize their excellence for ear-training. When the children sing with such records, they should give full value to the long tones and aim for smooth and soft effects.

In the selection of records, special care is required for the youngest children, since not all that are labeled " Children's Songs " belong to that class. There is a vast difference between what an adult thinks a child ought to enjoy and what he actually will enjoy. Song records should contain simple words, clear enunciation, and pleasing voice (lyric soprano preferably), bearing in mind always that the child learns by imitation. Songs for primary children which are recorded by a bass voice, for instance, seem cruelly commercial. Makers and dealers can hardly realize the first reaction on little tots who usually exclaim, " What a funny man ! " and who laugh at the heavy gross sounds. They do not get from such records what is intended for them *unless aided by their elders.*

Any song in which the tune is of more value than the text, or which contains words beyond the comprehension of the grade, is preferably learned through solo instrument. All pieces should be short, simple, and capable of producing a definite impression.

After the initial lesson has been gained from a record, continue its use as long as there is interest or pleasure, developing different ideas suited to the grade.

When children think intelligently about musical content and are familiar with a variety of records, play a new piece, asking them to classify it, or to comment upon different points. Children become as eager to hear new pieces and find what they are like as to get hold of a new story. From this stage taste develops rapidly and the teacher finds it easy to discontinue the use of records intended merely to hold attention.

There is logic in program making even for little children. Of the songs suggested on preceding pages, probably **The Sandman** would be most difficult to get at first hearing. It is not short, nor are words or tune familiar. The subject belongs, however, to the primary period. It is obvious that such an art song is to create taste rather than for the children to sing. The teacher will know also that it will function better in second and third grades than earlier, — in short, after the children have learned to listen intently and to think about the music.

There is danger of crowding too much into lessons for primary groups. The teacher should keep ever in mind that first essential in listening lessons, namely, to create interest and get response; being sure that impression is definite and expression is clear. The teacher will be mindful of the privilege which raises the next generation to a conception of music as something higher and nobler than mere entertainment or diversion; will be convinced that right now in the earliest years must the child *think* about the music he hears, if he is to acquire taste which in later years will *demand the kind that has something in it to think about.*

Normal School Library

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CHAPTER THREE

THE ASSOCIATIVE PERIOD

Grades Four, Five, and Six

As in the preceding period, music must make simple and easy appeal. It is still Life's unconscious playtime — the last of it.

In this period, the child will relate and enlarge upon many ideas gained at an earlier age. Lessons rich with variety of thought are eagerly grasped. It is the time to store the mind with beautiful melodies and simple harmonies; to lay the foundation for that artistic enjoyment which will last throughout life.

Of prime importance are:

I. Folk Music.

(*a*) Songs

(*b*) Dances

II. Compositions with Clear Content to Stimulate Further Discrimination.

(*a*) Marches

(*b*) Lullabies

III. Compositions which Suggest rather than Describe the Content.

(*a*) Songs based upon familiar poems.

(*b*) Instrumental pieces related to suitable stories.

IV. Medleys — for Quick Recognition of Familiar Compositions.

V. Familiarity with Artistic Compositions Gained through Method of Singing the Subject Phrase.

VI. The Principle of Harmony.

VII. The Significance of Form.

VIII. First Lessons in History of Music.

(*a*) Five-tone scale.

(*b*) Indian music.

(*c*) Negro music.

IX. Singing Habit Established:

(*a*) Through persistent singing with phonograph records.

(*b*) Through thoughtful consideration given to the importance of singing — emphasis being laid upon the sustained tone, its effects and benefits.

[NOTE. — All records mentioned in this chapter may be introduced in the fourth grade unless otherwise stated, and should be continued as long as interest is sustained and additional points can be developed.]

SELECTED LESSONS FOR ASSOCIATIVE PERIOD

I. *Folk Music.*

Children should be saturated with this primitive music. Only the joy of the contagious rhythms and melodies will be realized at this age, but a deeper interest will come subsequently when the music is related to geography and history lessons.

(*a*) Songs.

Bring the significance of the folk song to the class through the familiar " Swanee River."

How many know the song? (All in the fourth grade except a few foreigners.)

The class may sing it (key of D).

When did you learn it? "I do not know."

How did you learn it? From a book?

"No, just from hearing it."

Then it must be *easy*.

Did you like to learn it?

"Yes."

Then it must be *pleasing*.

Is it a new song?

"No."

How old? (No answer.)

As old as your grandpa.

Who sing this kind of song?

"Colored people."

But so do the white people.

Where is this song sung?

"In the South."

Yes, but also in the North.

To whom does it belong?

To *everybody*.

What do you call a song that is old and that everybody likes and can learn easily from hearing it? It is a word of four letters.

Yes, a "folk song."

Evolve a blackboard statement from words italicized; as: A folk song belongs to everybody, is easily learned, has a pleasing tune, and lives to be old. Only good songs live to be old.

Have the class name other folk songs of America. Several of Stephen Foster's will likely be named; as, "My Old Kentucky Home," "Old Black Joe," etc., showing that the children have the idea.

Have the class name a folk song of Scotland; of Ireland; of other countries also, as far as the class development will warrant.

From a large number of folk song records, the following are selected. They are graded in order of their easy ap-

peal, — the last group being most suitable for sixth grade. Contrary to opinion, some of the folk tunes most familiar to adults are not easily learned by young children. Dixie, for instance, is too fast; Home Sweet Home contains a sentiment not understood by youth; some phrases are too long, some lack sufficient repetition to be contagious.

Fourth Grade:

Coming Through the Rye
Old Folks at Home
Old Black Joe
My Old Kentucky Home
Carry Me Back to Old Virginny
Aloha Oe
Blue Bells of Scotland
Auld Lang Syne

Fifth Grade:

All Through the Night
Flow Gently, Sweet Afton
Annie Laurie
How Can I Leave Thee
Santa Lucia
The Campbells Are Coming
Juanita
Robin Adair

Sixth Grade:

The Girl I Left Behind Me
Wearing of the Green
Home Sweet Home
Dixie
Killarney
Loch Lomond
Believe Me If All Those Endearing Young Charms
Drink to Me Only With Thine Eyes

All of these songs are found in community song books, and are also recorded for phonograph and piano, — some of them having several versions.

As the tune of a folk song is of greater importance than the words, and as the words are often meaningless to children, it is well to use in the lower grades an instrumental

version in which the tune alone may be followed. Words of these familiar songs have little natural interest for children below the sixth grade. However, after geography and more diversified reading have made places and people familiar to them, folk music has a distinctive national value.

For convenience and economy each school should have several records in which are grouped favorite songs of certain countries; as: Songs of Scotland; Songs of Ireland; Neapolitan Favorites; Spanish Ballads; Medley of Stephen Foster Songs; Patriotic Medleys.

Folk songs having contagious melody but over-sentimental text are preferably learned through instrumental version. Italian and Spanish songs provide familiar examples, such as:

Carmê	**La Paloma**
Golondrina	**O Sole Mío**
María, Marí	**Mamma mia**

In such records the teacher may conduct as in chorus while the class whistles or sings.

It is opportune to speak again of the benefits of whistling. The art may be developed through home exercises which will increase the ability to hold long and steady tones. A whistling chorus gives variety and pleasure, if tones are soft and sustained and true.

(*b*) Dances.

All folk dances have originated with the common people, and have historical or traditional interest. From a wealth of material a few of the most important are selected:

Arkansaw Traveler	**Highland Fling**
Czardas	**Irish Washerwoman**
Gathering Peascods	**Maypole Dance**

Minuet (Don Juan)
Money Musk (Hornpipe)
Morris Dance
Norwegian Mountain March
Old Country Dance
Old Dan Tucker
Pop Goes the Weasel
Reap the Flax
Shoemakers' Dance
St. Patrick's Dance
Turkey in the Straw
Virginia Reels.

(See Appendix for Note on Folk Music: Songs and Dances, page 246.)

A popular method of singing folk dances is to make two divisions of the class and let the first half sing or whistle the first tune, while the second half answers with the second tune in antiphonal fashion. (Folk dances seldom contain more than two musical phrases.)

[NOTE. — Stories concerning the history of these dances are interesting, but more properly belong to the geography lesson. However, the story of the Tarantella is for children of this period, who may be told of its association with the giant spider, tarantula. The dance belongs to Italy and Mexico, where the spider is found, and the superstition is current that a person bitten by the poisonous insect must whirl rapidly in this dance until he falls from exhaustion. Only then is the poison driven out.]

II. *Compositions with Clear Content to Stimulate Further Discrimination.*

In the earlier period, children distinguished the character of simple pieces having definite outlines, marked rhythm, and well-balanced phrases — as marches, hymns, lullabies, dances, and certain songs. These subjects contain a life-long interest, and in the Associative Period should be given more artistic expression. Also finer distinctions may be made between pieces of the same general character; as, for example, a march that is heroic and a march that is sad; or dances that are hopping, or whirling, or gliding, etc.

(*a*) Marches.

Of the forms which were simply and well defined in the Sensory Period, none may be expanded more easily than the march. The average child has not distinguished differences between pieces of the same general character. A march has been a march and nothing more. With the fourth grade, the subject may be introduced and continued through all succeeding grades.

American Patrol. — Meacham

Tell children they must give it a name which will fully describe it. As the piece is played, the class may write the different tunes as they are heard, and the teacher may place them on the board: "Columbia, the Gem of the Ocean," "Dixie," "Yankee Doodle."

At the conclusion ask:
What kind of piece was it?
"March."
Who were marching?
"Soldiers."
What kind of soldiers?
"American."
How do you know?
"They played American tunes."
Put these words together and tell the name of the piece.
A deliberate body it is for a moment until the correlation is made: "American Soldiers' March."

This composition may be familiar to some in the class, who will announce its printed title; namely, "American Patrol.' If so, write the new word on the blackboard, and fix its meaning for the class. The children commonly associate it with the policeman, and the significance of guard duty should be applied to the soldiers as well.

Dead March from "Saul." — Handel

Play the record.
Would this be a good march for soldiers?
"No."
Would it be good for school purposes?
"No."
Might the street band play it for a celebration?
"No."
Why not?
"Too sad."
When would it be suitable?
"When some one is dead."
The teacher writes the title and the composer's name — Handel — on the blackboard, explaining that this is one of the great funeral marches and has been played for some of the great heroes of history.

Funeral March. — Chopin

Play first part only, in fourth and fifth grades.
The class has no doubt of its character.
In the sixth grade, play the entire record and at its close draw from the class some deductions as to its two strongly contrasted ideas.
What did the first part represent?
"The tramp of the feet." (Or, as a more æsthetic critic has said, "The heavy tread of mourners in their sad progress to the grave.")
Does the marching continue in the second part?
"No."
Describe the second part.
"A beautiful melody."
Yes, like a song.
Is it placed in the range of a high or a low voice?
"High."
There must be a particular reason for this.

What kind of voice would best express hopefulness and spiritual thought?

" High, of course."

The teacher may explain: The first part describes the earthly or material; the second part the spiritual, which through the beautiful song declares the hope of immortality. The march closes as it began and may thus represent the procession as it moves away from the filled grave. This composition has been said to depict Chopin's sorrow over the fall of his dearly loved native land, Poland.

Interesting comparison may be made with the Funeral March from the Beethoven Sonata, Opus 26, or " Ase's Death " from " Peer Gynt Suite."

[Note. — While it is not necessary for the school child to be deeply impressed with the funeral idea, he must grow beyond the ordinary school march. There have been known full-grown men whose opinions on literature and other serious subjects were to be respected, but whose appreciation of music had never advanced beyond the march of the street band.]

Funeral March of a Marionette. — Gounod

(Initial presentation in the sixth grade.)

The teacher writes the title, with name of composer, on the board and has the class anticipate the character of the selection. Some such suggestion as the following may be used:

I wonder what the piece will be like. Every one can recognize a march, and also a " funeral " march.

What is a marionette? Doesn't any one know? What did that little boy say?

" The Queen of France " (meaning Marie Antoinette).

Part of the class may see the joke. If no one in the room can define the word, the teacher explains that it is a little wooden doll.

How many of you have seen the Punch and Judy wooden figures? And the Jumping Jacks with jerking arms and legs? Well, one of these has probably lost its head or had its legs broken off — poor little thing! All the other little wooden dolls are going to march to the funeral. Oh, it's very sad!

I wonder how such a march is made. There might be something loud at first, — like trumpets. Why?

" To call them all together."

Then maybe there will be several sad chords. Why?

" To put the little mourners in a sorrowful mood."

And then the real march ought to begin. Perhaps they will sort of jerk along, and perhaps one little marionette will feel so badly that she will wail out, " Oh, dear me! "

We know it will be a good march because of the name after it — Gounod. He was one of the best composers that France has produced.

Among other marches to be used in the sixth grade are suggested:

Grand March, or Triumphal, from " Aïda " — Verdi
Marche Militaire — Schubert
March Miniature — Tschaikowsky
March of the Dwarfs — Grieg
March of the Gnomes — Rebikov
March of the Men of Harlech (Old Welsh)
Parting March, from " Lenore " — Raff
Pilgrims' Chorus, from " Tannhäuser " — Wagner
Pomp and Circumstance — Elgar
Soldiers' Chorus, from " Faust " — Gounod
Turkish March, from " Ruins of Athens " — Beethoven
Turkish March, from Sonata in A — Mozart

(*b*) Lullabies.

It is desirable to continue use of lullabies in this period, since in the adolescent age, when the girl has put away her dolls, and the boy no longer sits on mother's lap, the subject will contain no interest (except in idealized form).

An increasing number of the great cradle songs are being sung in English and in compass suitable for children to follow.

Melodies which become somewhat familiar in the primary period should now have words associated with them. The list is suggestive:

Birds in the Night. — Sullivan
Cradle Song. — Brahms
Hush, my Babe. — Rousseau
Little Dustman, The. — Brahms
Lullaby, from "Erminie." — Jakobowski
Lullaby, from "Indian Songs." — Lieurance
Mammy's Song. — Ware
Pickaninny's Lullaby. — Gage
Rock-a-by, Baby. — Canning
Rockin' in de Win'. — Neidlinger
Rockin' Time. — Knox
Sweet and Low. — Barnby
Wiegenlied. — Schubert

III. *Compositions which Suggest rather than Describe the Content.*

Pieces which are purely descriptive should be used sparingly after the Sensory Period. This style of composition, in addition to its artlessness, is too simple to stimulate mental effort even in a child. Under this head are:

(*a*) Songs based upon familiar poems.

(*b*) Instrumental pieces related to suitable stories.

(*a*) Songs.

The Cuckoo Clock. — Grant-Schaefer

Recite poem. (page 226)

The class may anticipate musical characteristics that would be suited to the words.

What kind of voice should truthfully imitate the cuckoo? High or low?

"High."

What kind of instrument should play the accompaniment — one making long or short tones?

" Short."

Would a square-cut tune, like a march, suit the clock idea?

Would a dance tune be suitable?

Would a tune having scales in it be truthful?

Many relevant questions occurring to each teacher will serve to create interest, — in fact, will make the class fairly curious to hear the music.

The record is played and the class finds that the tune is not only simple like the life of a clock, but goes round and round mechanically like the wheels and hands of a clock. All have heard the piano and clappers in the accompaniment.

Music of **Wah-wah-taysee** and **Ewa-yea**, from " Hiawatha," is suggestive of their titles, and the words are familiar through study of the poem.

The class may recite the text, then listen to the song. Note rapid staccato notes in the accompaniment which describe the darting, " flitting, white-fire insect."

The song of the Owlet is really a lullaby sung by the old grandmother, Nokomis. As she repeats the " ewa-yea " over and over, and more slowly, one may think of the word " hush-a-bye " and easily imagine the little Owlet closing the " great eyes that light the wigwam."

Granddaddy Longlegs and **Katydid** (from Miessner's " Art Song Cycles ") are artistic songs with descriptive character. Let the children discuss the text and draw pictures of the insects. Note in the accompaniments suggestions of long-legged steps of the Daddy and the peculiar chirp of the Katydid. (Words on page 228.)

The **Four Leaf Clover**, though not strictly in the class with the preceding songs, belongs to this period. (See page 227.)

Let the children tell their experiences in finding four-leaf clovers and the significance. Have the poem memorized. Should the music have any harsh sounds? Explain that words and music should express the same idea in a good song.

Gingerbread Man. — Gaynor

Have the words learned by the class; note the contrasting moods of the two stanzas, calling for major and minor music modes. Illustrate this point by holding tones of the triads Do-mi-so, and La-do-mi.

The Jap Doll. — Gaynor

This song has a peculiar minor which gives it oriental character. The class may memorize the words and sing softly with the record.

(*b*) Instrumental compositions based upon story or title. Judgment must be exercised in selecting material for this class, as much of it contains coarse or commonplace features.

Write upon the board the word " troll " and draw meaning from the children. Ideas are crystallized as follows:

A tiny dwarf something like a brownie, but more ugly. He has brown, wrinkled skin, pointed ears, long hooked nose, crooked back, bowlegs, and an ugly disposition — finding his greatest pleasure in tormenting people.

What kind of tune should represent the troll, pretty or ugly?

" Ugly."

Should the tune be long or short?

" Short, because the troll is so little."

But the piece is long; how shall a long piece be made from a little tune?

" By repeating it over and over." Yes, though the tune may be varied in small ways.

The teacher may supply the dramatic background for the composition as follows:

In Norway lived a character like our Rip Van Winkle. His name was Peer Gynt. (Write on board.)

One night he wandered off to the mountains and into the cave of these little imps, who circled around him in a wild and exciting

dance. There are no words to the music, but the language of tones will tell this story.

After playing the record, write on the board:

" Music *must* be truthful; music *may* be beautiful."

Ask the class: Was it truthful?

" Yes."

Was it beautiful?

" No."

The teacher makes analogy to a person who is homely, but is good and true.

Write the title on the board:

In the Hall of the Mountain King. — Grieg.

Edward Grieg was the greatest composer of Norway.

Write on blackboard:

Narcissus.

Ask class for its meaning. (The story is in supplementary reading for fifth grade in some schools.)

One will say it is a " flower "; another " a shepherd boy "; finally this story will be drawn from the class:

A beautiful lad named Narcissus, son of a water nymph and a river god, loved to be near the water. He saw his face mirrored in the stream, became vain, and was changed into a beautiful water flower retaining the name Narcissus. The plant thrives on the banks of a stream, and the delicate white flower nods its head over to face the water.

Is this a true story?

" No."

What kind is it?

" A myth."

Where do we get it?

" From the Greeks."

Did they believe it?

" Yes, it was part of their religion."

The teacher may write on the board **Ethelbert Nevin**, telling

the class that this American composer has told the story in the language of tones.

There are but two ideas in the story: first, the youth (who is changed into a flower); and second, the transformation or changing process. The musical design is worked out in the following manner:

A pretty and simple tune represents the attractive young boy. Had he been homely, the tune would have been homely, and had he been more mature, the tune would have been less simple.

To represent the changing process, a second little tune starts but never seems finished, going from one key to another, and another, and another. There are also several chords which do not sound just right and of course *should* not until the change is completed. The piece closes with the same pretty tune heard in the beginning, but now it expresses the beauty of the flower.

Notice how the tune nods, first as the boy and then as the flower bends toward the water. The class may sing, or whistle, the tune with the record.

At the close of the first presentation, some further thought may be added, as:

The piece is so short. Why?

"The story is short."

But suppose Mr. Nevin had made it longer by adding pretty chords and scales and another little tune?

The class frowns at the suggestion, and gains the conviction that good and abiding art must be truthful as well as beautiful; also, that a composer has a design back of his music.

Write on the board the three subjects mentioned below. Let the class anticipate the character of the music by suggesting suitable adjectives for each subject. Interrogation from the teacher should be based upon the kind of tempo, motion, mood, and melody implied in the title. As, Should music about a bee move fast or slowly? Would it be heavy, dull, ugly? etc.

In the same way anticipate The Swan by picturing the beauty and grace of the bird, its gliding deliberate motion, the legend of the death song, etc.

The summary of ideas gained from the class may thus be placed on the board:

The Bee: fast, light, delicate, busy, buzzing, dainty, cheery, high (in pitch), circling (in motion).

The Swan: slow, graceful, gliding, beautiful, sweet, sad, rippling (water).

The Butterfly: delicate, dainty, pretty, light, flitting, fluttering, gay, restless, playful, frivolous.

After this interest is created, play the numbers in different order from the board work, having the class decide which piece is heard first and second.

Add the names and nationalities of the composers to the board.

François Schubert, German (not to be confused with the Austrian master-songwriter, Franz Schubert).

Saint-Saëns, French.

Grieg, Norwegian.

Distinguish between plain description as in a picture or in words, and the more delicate suggestion in the music.

Barcarolle, from "Tales of Hoffman"

Draw from class as far as possible the derivation of the word (literally "rolling boat," **barc** signifying little boat). A Barcarolle is a Boat Song.

There are ever so many barcarolles just as there are many marches. The idea first came from the beautiful old Italian city where the streets are of water. Yes, "Venice."

All barcarolles have two points in common, namely, the tune which is pleasing, and the rhythm — representing the motion of the boat — which suggests the rippling or lapping of the water.

Play an instrumental version with which the class may sing or whistle.

Subsequent playing may bring out association of the boat which is peculiar to Venice (gondola) and the boatman who stands with pole and steers through the canals (gondolier); also, the custom of singing on the water.

At the Brook. — Boisdeffre

Let the class name words which will describe the sound of the stream as it flows along. (Murmuring, rippling, dashing, chattering, etc.) Play the first four measures several times that the class may find the most suitable word for the rhythm. There is no doubt of " rippling." Play repetitions of the first little tune, have the class sing it with *la* (**s - - l - | d - - l - | s - - l - | m - - - | s - - m - | d - - r - | m - - -**). Describe its character (glad, joyous, light, cheerful, graceful, etc.). Begin again and close with the first cadenza. Explain the latter as an ornamentation to make the piece more beautiful, — just as the girls wear rings and bracelets and necklaces to add to their beauty. A musical ornament is quite noticeable also, because it interrupts the original melody and rhythm. Write the term *cadenza* on the board. Beginning the piece again, the class notices other cadenzas. Class may tell when the brook changes its course (each new theme seems a change in direction).

Is there ever a minor? What mood is felt in a minor?

When might the little brook be sad? (" When it flows into the shadows." " When it freezes up," etc., are among answers which show the stimulus for imagination.) As a subject suitable for musical association, the brook has inspired many compositions. The poem by Tennyson, always a favorite in school classes, was set to graceful melody long ago, and makes a happy, simple song. The Wohin? — or Whither — of Schubert (page 92) is about the song of a brooklet and where it goes.

Motives of **The Dragon, Call of Siegfried,** and the **Magic Fire** may be developed in the fifth and sixth grades. Ask the class to define a *hero.* Name some heroes. Name the one called the " hero without fear." (Begins with an S.) The boys are pretty sure to think of Siegfried, and will need no encouragement to tell a few incidents of his mythical life. The dragon is an impressive episode and is described as vividly as a real experience.

With the word "Dragon" on the board, descriptive words are suggested by the class (ugly, coarse, rough, clumsy, dark, growling, large, moves slowly, crawly, etc.).

Play motive (from Instruments of the Orchestra) illustrating the Tuba. (See also page 21.)

Develop the life of Siegfried: early life with the dwarfs (Nibelungs) under ground; his happy nature; mention the horn upon which he often played.

The boy's nature is revealed in the tune, or motive, which is termed "Siegfried's Call." Ask for descriptive words (strong, light-hearted, happy, bright, quick in action, determined, youthful, etc.).

Associate the legend of the Sleeping Beauty with Siegfried the Hero who went through the wall of fire and found the beautiful Brunnhilda.

Speak of Brunnhilda as a daughter of the King of the gods, Wotan; how she disobeyed her father and was punished by loss of her divine nature and by falling into profound sleep. To protect her from common dangers Wotan surrounded her with a wall of fire through which only the hero without fear could penetrate. There are two dominant themes in the music which represents this scene; the Slumber Motive, which is slow and rocking (**d - l - s - mr | d - l - s - mr | d - l - s**, etc.); and the Fire Motive, which is fast and like darting tongues of flame (**s m d d̄ s m d**, etc.). (This may seem a bit advanced for young children, but they reach up to it surprisingly. It is advisable to use a piano version before one by the orchestra.) (See page 196.)

The story of **Hänsel and Gretel**, with music illustrating the Children's Dance, Dream Music, Witches' Ride, Gingerbread Dance, belongs to this Associative Period.

Short compositions with descriptive titles which were introduced in the primary grades will be more fully enjoyed in this period, and may be used as subjects for brief language lessons.

Write on the board several titles, have the class anticipate

their character; then play the pieces out of their written order to test the keenness of the children.

The **Spinning Song** with whirring sound of wheels, and cheery tune of spinner;

The Waltzing Doll with delicate and light dance in 3–4 rhythm;

Of a Tailor and a Bear in which a musical tailor with violin has a growling visitor;

Little Hunter, Wild Rider, in which is quick motion, running of horses, horns of hunters, etc., making joyous pictures;

The Music Box, with exquisite delicacy of tone and tune, appealing to the refinement of little children — they who have not yet been coarsened by common experiences.

Several numbers from "Petite Suite" of Bizet have been recorded in simplified form and are suitable for the fourth and fifth grades. They are designated Trumpeter and Drummer, The Top, and the Doll's Cradle Song. In the same class are three numbers from Rebikov's "Christmas Tree Suite," entitled Dance of the Clowns, March of the Gnomes, and Dance of the Chinese Dolls.

The transition from the purely descriptive to the suggestive is well illustrated in a lesson on Songs of Birds and Songs about Birds; a final step may be easily taken to the florid song which is based upon bird themes.

Records of bird naturalists have been so successfully made that one might think the birds themselves would be deceived. While the clever imitations of Avis, Gorst, Kellogg, and others, interest and teach those of every age, the intermediate period of childlife is most keen. Pictures, incidents and language lessons result naturally from the subject.

Suitable for rote singing are the Riley-Gaynor songs about The Woodpecker, Robin Redbreast, Bobolink, and The Owl. (See pages 19, 23.)

The Swallows (Bingham-Cowen) has simple words associated with a joyous lilt. Let the class tell where swallows nest, their habits, etc.; then hear the song-poem. What type of voice should sing songs about birds? Why not a bass? (See page 235.)

To the sixth grade introduce the classic, **Hark, Hark! the Lark.** Memorize the first stanza. Speak of the morning serenade (technically called *aubade*). In the music note the rising inflection in the word " arise."

A song in which the human voice imitates the song of the lark is in the Bishop composition, **Lo, Here the Gentle Lark!** (For commentary see page 161.)

The thought of songs about birds seems incomplete without the exquisite **Joy of the Morning**, in which Harriet Ware has caught the rhythmical charm of Edwin Markham's poem.

" I hear you, little bird,
Shouting, a-swing, above the broken wall;
Sing louder yet,
No song can tell it all.
Sing to my soul . . ." etc. (See page 228.)

IV. *Medleys.*

There are several reasons which justify a moderate use of medleys. They afford a popular " short-cut " in learning several compositions in the time usually taken to learn one.

The quick recognition of the different pieces will make a class alert.

The association of several which are of the same general class has a value.

Nothing is lost, since pieces which are admitted to this inartistic (?) form are without harmonic interest and depend upon their simple and contagious melodies for existence.

The following technic may be employed for an initial presentation.

Write on the board: Medley.

What does it mean? "One long piece made of several tunes."

The teacher makes a bracket after the word, saying that names of pieces will be written only as the class recognizes them.

Play: **Sunny South Medley.**

The class may sing with "Swanee River" and "Old Black Joe." The second number is a negro jig, widely familiar, and with the ridiculous name of "Turkey in the Straw" (also called "Old Zip Coon").

In the same manner use:

America Forever Fantasia
Gems of Stephen Foster
General Mixup U. S. A. March
Home Sweet Home Medley
Memories of the Civil War
Patriotic Medley March
Medley of Patriotic Airs

V. *Familiarity with Artistic Compositions through Singing the Subject Phrase. Encouragement of the Singing Habit.*

There are many short, artistic compositions which live because of their immortal melodies. The recognition of such forms part of one's education. Not only will they be enjoyed at this age, but will be retained in memory better than if left until a more complex period of life. These compositions cannot be sung in their entirety, but the children may sing the subject phrase (the short tune at the beginning which identifies the piece) as evidence of having received definite impression.

Music must make a definite impression in order to become one's personal possession. An easy method is to sing (or whistle) the tune with the record. With the first rounds of a simple composition the class may softly um

the tune, gradually changing to *la*, keeping with the record *without aid of the teacher*.

Through audible expression a piece becomes one's own, and the pupil is able to recall the composition more easily, having sung a bit of it. The tune should be associated with the title in the child's mind as one couples the name and face of an individual. When a class has learned several tunes in this way there may be a memory lesson, or "quiz." Write on the board the name of a piece and ask who can sing the subject or first phrase. Often several attempts are made before the right one is recalled. The children will shake their heads at the wrong tunes and concentrate keenly to think of the right one. The effort, however, is most enjoyable and a class will fairly beg the teacher for a memory lesson. The method of procedure may be reversed, by the teacher's playing a few revolutions of a record and having the class identify it. In a short time children become keen in recognition of melodies. They try to remember them, for they expect to sing them, and almost unconsciously acquire the habit of listening.

It is desirable to have a singing public, and one means to this end is to have children at this impressionable period sing or whistle every tune possible. This practice will also sharpen the sense of hearing — which, alas! is not well developed through our complex civilization.

There are several methods by which these lessons may be presented, as:

(1) Through use of the neutral syllable *la*, the class following the record as it is played.

(2) By the teacher's writing the *musical* notation of the subject phrase upon the board for class identification.

(3) By the teacher's writing *syllable* notation of the subject phrase upon the board for class identification.

(The last method has the advantage of being used more rapidly than musical notation, and of visualizing the tune — impossible with *la.*)

Briefly illustrative is the following:

The teacher writes on the board the syllables of the first phrase or couplet, and the class sings:

4–4 | *d - . t l - d - | r - . d - t - s | l - - t - . t | d - - - - |*

At any subsequent time these syllables placed on the board may suggest the tune, and will have more musical significance than merely the words " All Through the Night." It is just one way of having children think musically of a composition and is a contributing factor in making a singing public.

A partial list from which the fifth and sixth grades should be able to name and " sing the subject," and a more detailed method of presenting such lessons, follows:

The teacher asks: Mary, did you ever know any one who could sing or whistle new tunes heard at a concert? Can you, John? Can you, Henry? Would you like to recall tunes?

s - fi s | s - fi s | d̄ - t̄d | s̄ - - | f̄ - m̄ r̄ | m̄ - r̄ - | d̄ - tl | t - l - |

Class sings and repeats. (Key of F; 2–4 measure; moderato.) Play record. Write the title: **Melody in F.** — Rubinstein.

Teacher writes:

m - - - . f̂f̂i s | d - s - f - m - | r - - - f - | l - - - f - | r - - -

Class sings and repeats. (Key of F; 4–4 measure; allegro.)

(The original is in key of A, 2–4 measure.)

Play record. Write title: **Spring Song.** — Mendelssohn.

Teacher writes:

s - | d - - . tdm | sd d - - tl | sd rm fl dr | ms r - - (repeat)

Class sings and repeats. (Key of F; 4–4 measure; andante).
Play record. Write title: **Traümerei.** — Schumann.
Draw significance of title from some German pupil (dreamily, from *traum* — meaning dream).

Teacher writes:

m - | s - - - - - l - | d - - - - - l - | t - r - l - t - - r - | s - - - - -

Class sings and repeats. (Key of G; 6–8 measure; allegro.)
Teacher asks who can write the name and composer on the board, — the piece having been heard in a former lesson.
Play record. **Narcissus.** — Ethelbert Nevin.

Teacher writes:

m - - f - f - - m - | m - r - f - f - - m - | m - r - f - f - - m - | m - - -

Class sings and repeats. (Key of E; 6–8 measure; moderato.)
Play record. Write title: **Barcarolle.** — Offenbach. From the opera, " Tales of Hoffmann." (Review points on page 47.)

Teacher writes:

d . rd . rm . sl . s | d . tr . dt . rd . l | s . sl . sd . ls . m | r - - - - |

Class sings and repeats. (Key of D; 4–8 measure; allegro.)
Play record: **Humoresque.** — Dvořák.

Teacher writes:

m - s - r . mf - | mm rd td r - s - | m - s - r . mf - | mm rmfr d - -

Class sings and repeats. (Key of A flat; 4–4 measure; andante.)
Play record. Write title: **Cradle Song (Wiegenlied).** — Schubert.

In like manner many other melodies should be learned. Suggested are:

Anitra's Dance (" **Peer Gynt** ")
Ase's Death (" **Peer Gynt** ")
Cradle Song. — Brahms
Intermezzo (" **Cavalleria Rusticana** ")
Minuet in G. — Beethoven
Minuet. — Boccherini
Minuet. — Mozart
Morning (" **Peer Gynt** ")
Nocturne (" **Midsummer Night's Dream** ")
On Wings of Song. — Mendelssohn
Serenade. — Schubert
Swan, The (Le Cygne). — Saint-Saëns
Sweet and Low. — Barnby
Themes from Sonatas and Symphonies. — Beethoven
To a Wild Rose. — MacDowell

From such compositions it is not hard to advance in the seventh and eighth grades, to the themes which characterize the " Andante " of Beethoven's " Fifth Symphony " and the " Largo " of Dvořák's " New World Symphony."

VI. *The Principle of Harmony.*

A lesson making clear the principle of harmony should be presented in the sixth grade, after two-voice singing has become established.

This may be done by telling a brief story about the origin of music (adapted from MacDowell's " Critical and Historical Essays," Chapter One). Closely associated will be a further study of tone quality through voices and musical instruments.

The lecture plan of teaching is not feasible in the lower

grades, so when one has considerable material to bring to a class, it is well to create interest by asking startling but relevant questions. Each teacher will show ingenuity along this line, but for the sake of illustration, this lesson is presented.

The class may name all the things it can think of belonging to what we term " music."

The teacher writes the answers on the board. They have no order, and some of them no close relevancy.

" Time," " Tune," " Sounds," " Melody," " Rhythm," " Notes," " Tones," " Harmony." Some boy may think it clever to say " Noise," — if so, give it a place on the board.

The teacher audibly wonders how all of these things started, and offers to tell a story.

It begins long ago when there were only savages; but even they wanted to do some things in an orderly way, and some one made a kind of drum, and as he beat upon it the others would march and keep step. There was just one tone, but it was measured off at regular intervals, rap-tap-tap-tap, and that gave music a beginning. What do we call it? " Time," says one. No, guess again. " Rhythm," says another, and the word is accepted.

What is the little thing in the wrist that goes " thump, thump, thump "? " Pulse beat," says a child.

Do we have to have it? How long will it keep going?

" As long as we live."

Then it means *life*, and it is the same in music. Neither a person nor music could live without it. The Rhythm is the pulse beat in music, the life principle. (Write on board.)

It has also been defined as " measured motion," " measured flow," and as " recurrent accent."

Let's see, we were talking about the savage who made a drum. After a while another savage made a kind of whistle. Perhaps it was made from a willow tree branch. (You boys know how to make this kind of whistle, don't you?) And,

supposing he made three notches in the bark with a hollow space on the inside, he might play a tune. Could a tune be made out of three tones? On the board is written:

d - d - r - m - | d - m - r - - |

Children sing it and are little short of ecstatic in learning how " Yankee Doodle " begins.

What is another name for tune?

" Melody."

It's really just one tone after the other, isn't it? If two or three tones were sounded at the same time, would it be pure melody?

" No."

On the board is written:

" Melody is a succession of single tones, pleasing to the ear."

After a time, some one stretched several strings across some sort of frame and plucked two or more of them at the same time. That gave us the principle of Harmony, which is:

" A pleasing combination of musical tones sounded at the same time." (Write on board.)

Pointing to the word " Time " (which was written earlier in the lesson), a distinction is made from rhythm:

" Time is the speed (or rate) of the rhythm." (Tempo.)

Part of a familiar record of a vocal solo is played.

Was there any harmony in the piece?

" Yes, in the accompaniment."

We agree that the song sounded better because of the harmony and that it would have seemed " thin " without other tones.

With this introduction the children are expected ever afterwards to listen for something besides the tune and to speak of the harmonic element in every record.

At the close of this explanatory lesson the board work has this arrangement:

Rhythm	pulsation (or measured motion)
Melody (or tune)	succession of single tones pleasing to the ear.

Harmony	an agreement of several tones sounded at the same time
Tempo	speed of the rhythm
Notes	tone characters
Tones	fixed musical sounds
Musical Sounds	regular vibrations of air
Noise	irregular vibrations of air (which may be briefly explained).

What was it the savages thought most of in their music?

"Rhythm."

What seemed most important to the people who started the folk songs?

"The tune."

What is the highest development and the hardest to understand?

"Harmony."

Yes, and often one must hear the same piece several times before he can distinguish clear harmony.

Listen to some Indian music. What would you expect to be most pronounced in this primitive music, — rhythm, melody, or harmony?

"Rhythm."

Play repetitions of first theme of "Dagger Dance," from "Natoma"; or "War Dance," by Skilton.

The independence as well as the relationship of the three essentials of rhythm, melody, and harmony may be distinguished through almost any simple piece of music. Use, for example, "Onward, Christian Soldiers," or "Marche Militaire" (Schubert), or any plain march. Let the class tap (softly) four accents to the measure, then reduce to two accents while it sings the tune with the record.

While audibly expressing the rhythm and melody, the class is conscious of the chords and harmonious tones which are associated and are needed to make the perfect whole.

Use also a simple illustration of 3–4 rhythm where the accent

is marked only on the first beat of each measure, such as a familiar waltz or minuet.

Later, use a song, as, "America," "Rock-a-bye, Baby," "Flow Gently, Sweet Afton," or "Sweet and Low." By tapping the rhythm, singing the melody and words, and hearing the harmony, the class realizes that each feature is distinct in a way, and may be spoken of with understanding.

VII. *The Significance of Form.*

Before this time certain observations have been made about repetition of the phrase, but there has been no special presentation of the subject.

The following serious lesson on Form may be given in the sixth grade:

Introduce the subject by asking:

What is an idea?

Various definitions will be offered of which "a mental picture" will suffice.

How may an idea be expressed?

"Through words, written or spoken." "Through colors, as in a picture."

Could a statue express an idea? Could there be ideas in music?

How many tones will be necessary to express a musical idea? (No answer.)

Write on the board: la-mi. (Class sings.)

Is it an idea? "Yes, a sad one."

Define: A musical idea is a number of tones having individuality. The number of tones varies just as do the words of a sentence. There are different terms in music to denote the length of the idea. The smallest idea is called a "motive" (or "figure"). A short musical sentence with a sense of completeness is a "phrase," and it may contain two or more "figures." A "figure" and a "phrase" may be identical — but not always.

Write on the board:

d - d - r - | t - . d r |

Class sings, and recognizes the subject-phrase of " America," an idea having individuality and a sense of completeness.

Have the class sing the first phrase of " Swanee River," then the second — which seems like an answer. Continue with the third phrase — which is like the first; follow with the fourth, which seems a conclusion calling for a period. The fifth and sixth phrases present a new idea which gives variety to the song; and the last two phrases merely repeat those heard in the beginning.

In the same manner play " All Through the Night," " Santa Lucia," " Old Black Joe," or other familiar folksongs.

The first important point in understanding *Form* is to get the limit of the phrase and observe its repetitions.

For further practice, use such folk dances as Saint Patrick's Day, Reap the Flax, Shoemaker's Dance. Play several revolutions, asking the class to indicate every time the first tune is heard. Play more of the record — through repetitions of the second tune. Call the first tune A, the second B. Have a pupil diagram at the board, which will show AABBAABB, and nothing more. The class is much interested in this discovery.

The next step is in observing three themes and in being able to distinguish them as they recur. The first phrase or idea in a piece may be designated A; the second, B; the third, C; and so on. **Humoresque** (Dvořák) may be easily diagrammed by some pupil at the board:

AAAA BB AA CC BB.

Incidentally, the class may be told that the title when applied to music does not mean of humorous character, but whimsical, capricious. Dvořák is the greatest composer of Bohemia.

As a variant use:

Amaryllis (or **La Clochette**) — Henry Ghys (?)

As the record is being played, evolve this diagram upon the board:

A A A A
B B
A A A A
C C C C
B B
C C
A A A A

Follow with commentary, as:

The balance and proportions of the phrases may here be likened to lines of poetry. A tone too many or too few would jar the rhythmic sense as would an additional syllable in poetic verse. Three musical phrases are clearly stated without any embellishment or elaboration. The first phrase also closes the composition, thus giving a sense of *unity*. The same phrase appears also in the midst of the composition, making it hold together. Two other ideas occur, however, to furnish *variety*.

The two points, unity and variety, are essential in all musical design. (For further remarks on Form, see page 238.)

This composition is an old French " rondo." (Board.)

The rondo is a form in which one prominent theme (A) reappears in alternation with other contrasting themes (B and C), the piece always closing with the opening theme. This particular rondo has a romantic history, having been composed by a favorite musician at the court of Henry III, and first performed at the wedding of his daughter Margaret in 1581. It was called " Amaryllis," following a custom of the sixteenth century to give a lady some pastoral name, and under such title to dedicate to her music or poetry as a mark of chivalry.

Play **All Through the Night.**

A child at the board may letter the phrases as they are heard (A A B A).

Did the phrase A sound always the same?

" Yes."

Play **Old Folks at Home** (Swanee River) — Foster.

Have the diagram also placed on the board (A A B A).

Did the phrase A sound always the same?

"Yes."

Listen again, and more closely, to the ending of phrase A. Was it the same?

"No."

How was it varied?

"The first ending of A 'went up,' and the second and third 'went down.'"

The end of a phrase is called a *cadence* (board), and one speaks of the rising and falling cadence.

Play **Blue Bells of Scotland.**

Diagram: (A A B A).

Describe the cadence of phrase A.

"It is always the same."

It is like what other piece we have had recently?

"All Through the Night"; "Happy Land" (Old Hindustan Air).

Lessons upon resemblance and variety of phrases may be drawn from any simple composition — either in song book, phonograph record, or piano roll — and are not only of interest to a class but of value in definite listening.

VIII. *First Lessons in History of Music.*

Children know most about their own country in fourth and fifth grades, hence lessons on Indian and negro music are suitable. Coincident with such subjects is the significance of the five-tone scale.

Brief comment upon composers and their important works should begin in the sixth grade and be related to each record as presented. Supplemental reading about composers will be natural at this age, after geography and history have aroused definite interest in places and in human achievement.

In the fifth grade, however, the composer's name should

be coupled with his work. At first, use some special means of impressing the name upon the children. Say it slowly: "Brahms"; have them repeat it; ask if they have heard of any one else named "Brahms." Place it on the blackboard and let it remain for a time.

(*a*) Five-tone scale. (Sixth grade.)

How many tones in our scale? Sing them. There are also different scales used by other people. The early tunes of Scotland and Ireland had only five tones. This is true also of the music of the American Indians, old-time negroes, and Chinese and Japanese. Their music may sound peculiar to our ears because we are accustomed to that which is based on the *seven*-tone scale.

The five-tone scale has neither fourth nor seventh tones; that is, neither *fa* nor *ti*. Class may sing this descending scale beginning on *la* (la, so, mi, re, do, la).

One of the old Scotch songs known by almost everybody is "Auld Lang Syne." Class may sing it. Repeat by syllable and watch for *fa's* and *ti's*.

(*s* - | *d* - . *dd* - *m* - | *r* - . *d* - *r* etc.)

The old-time Irish used that same scale, too. Sing this little tune (key of E flat; 4–4 measure):

dr | *mss* - - $\bar{d}l$ | *s* - *m* - - *dr* | *msm* - - *rd* | $\underline{l}$ - $\underline{s}$ - -

Sing it several times. Its title is "An Irish Love Song" by Margaret Lang, an American composer of note. Play the piano roll or a record which is in suitable compass for the class to follow.

Let the class sing other familiar Scotch songs which are based on the old scale, singing the words first, and following with syllables. "The Campbells Are Coming" has only the pentatonic scale; while in "Loch Lomond," "Coming Through the Rye," "Scots Wha Hae Wi' Wallace Bled," and "Within a Mile of Edinboro Town," the seventh tone is lacking.

"The Skye Boat Song," which is found in some school texts, and is also recorded for phonograph, is a perfect example of the five-toned scale. The words allude to a romantic period in Scotch history. Locate the Isle of Skye on the map. This song is a barcarolle (6–8 measure).

The old Hindustan air ("Happy Land") is also made of the small, old scale:

m - mr | ms s - | m - m . r | d - - | (repeat)

(*b*) Indian music. (Sixth grade.)

Announcing the subject, write on the board these syllables:

m | m - - l - m - | m - - r - d - | d - - r - d - | d - l - l - l - | r - - m - r - | r - - d - l - | l - - d - r - | d - l - l - - | (Key of F; 4–4 measure).

This contagious tune made of four tones (mi, re, do, la) is the theme of a Tribal Prayer of the Iroquois Tribe. Have it sung until memorized. In it are found the general characteristics of American Indian Music; namely, strong accent on the first beat of the measure, short theme repeated over and over without variation, small compass — often beginning on high *la* and ending on low *la*.

Play also the **War Dance** which Charles Skilton has recorded from the Cheyenne Indians. Write the four-tone theme for the class, which may be sung, and note the customary downward trend:

R - d - d - - | r - d - d - - | d - r - d - r - | d - l - s - - | (Strong accent on first beat of measure.)

Have the class express itself about the meaning of the introductory drum beats and the increasing speed at the close.

The **Dagger Dance**, from Victor Herbert's opera, "Natoma," expresses the barbarity one would expect from the title. It may be used quite successfully in dramatization.

The class should understand clearly that the native music of the American Indian has only rhythm and melody; that these primitive people seem not to understand the harmonious combination of tones. The themes, however, may be given an accompaniment by some trained composer and become an artistic song or instrumental composition. Such songs are those from "Hiawatha's Childhood," the **Ewa-yea** and **Wah-wah-taysee** (page 43). The themes were original with the Omaha tribe and used by Mrs. Bessie Whiteley in her delightful operetta. (The recorded selections from this work should be related to the Longfellow poem.) In this way also, Mr. Lieurance has made the beautiful Indian lullaby which contains the same rocking and soothing motion that we may expect in any cradle song. Class may sing the main theme (given after a short introduction): (Key of F; 6–8 measure; andante.)

m - - - m - r - d - | m - - - - - - | m - r - m - r - d - r - | d - - - - - -: (repeat)
s - - - l - s - l - | s - - - m - - - | s - - - l - s - l - | s - - - - - - |
s - - - l - s - l - | s - - - m - - - | m - r - m - r - d - r - | d - - - - - -
| | : d - - - s - - - | si - - - l - - - | l - - - s - - - | s - - - - - - : | |

Instead of the "hush-a-bye," the lulling word is "we-um, we-um."

Another song by the same composer, and more familiar, is **By the Waters of Minnetonka**:

s - m - - - | m - d - - - | s - s - - - | l - m - - - | m - r - - - | m - r - - - | d - l - - s - | l - s - - - | | (repeat) (Key of G; 4–4 measure; moderato)

The words of this song tell of two lovers from the Sun and Moon tribes who were enemies and so forbidden to marry. Rather than live apart they drowned themselves in Lake Minne-

tonka. Mr. Lieurance has added an accompaniment which is like rippling waters.

The allusion to the " call of the lover's flute " is made in the opening measures through a theme which is native to the Omaha tribe. The flute is associated with the Indian lover's song as is the mandolin, or guitar, with the lover's song in Spain.

(*c*) Negro music. (Sixth grade.)

The old negro music, based on the pentatonic, or five-tone, scale, contains frequent repetitions of the phrase, but rhythmically flows on much more smoothly than Indian music.

The best examples are the " Spirituals," which have words referring to Biblical incident.

Religion was a most serious thing to the old-time negro. Bible imagery was real, and allusions to the " Golden Slippers," " Chariots to Carry Me Home," and the like, may seem amusing to children in the North, but were to the old southern negroes genuine yearnings for the New Jerusalem.

The negro has an unusual sense of rhythm, being able to join in singing at any beat of the measure; also, excelling all others in the syncopated rhythm known as " ragtime " — in which the accent is misplaced.

His sense of harmony is also unequaled among primitive people. In part singing, even among those ignorant of musical notation, the natural blending of voices is extraordinary.

His songs are made by frequent repetition of short phrases (a necessity where there is no written music). Their rendition is usually antiphonal, a leader singing a phrase which in turn is repeated by a chorus.

These " Spirituals " are a valuable contribution to musi-

cal literature. Every child should hear and understand them. Quite needless to add, he will enjoy them.

In presenting them to a class it is quite necessary to create the right atmosphere by picturing the song, telling how it is made, and reciting the important lines of the text. Also the fact must be emphasized that these songs were outbursts of serious and religious conviction on the part of those who made them.

Excellent records are made by the Jubilee Singers of Fisk University, Nashville; and by a double quartet from Tuskegee Institute, Alabama. (See page 240 for brief story of the Fisk Singers.)

Well-known Spirituals are:

Go Down, Moses
Golden Slippers
Heaven Song
I Want to Be Like Jesus
Little David, Play on Your Harp
Live a-Humble
Nobody Knows the Trouble
Oh Mary, Don't You Weep
Old Time Religion
Roll, Jordan, Roll
Steal Away
Study War No More
Swing Low, Sweet Chariot

There is a large number of popular songs about negroes which have artistic merit. Among those suitable for the sixth grade are:

Down on the Levee (or Levee Song)
Hear Dem Bells
Kentucky Babe
Little Alabama Coon
Pickaninny Sleep Song

Among artistic compositions having inspiration from the negro are certain songs suitably introduced in the sixth grade.

(1) **Mammy's Song** (Harriet Ware) is enjoyed by the class since "Brer Rabbit and Possum" are familiar through the Uncle Remus stories.

In presenting the song the teacher recites the poem (page 230), and after the closing lines:

"But I never heard the end
Because — I always fell asleep,"

asks: Why did the baby go to sleep?

"Because the old mammy said 'heap' so many times."

Further rhythmical monotony occurs in

"Picked with their claws,
Licked their paws,
And tuk a heap home
To their maws."

After the record has been heard, the teacher may call attention to the words "maw," "tuk," and "golly" as used only by the rabbit and possum, who didn't know any better.

(2) **Rockin' Time** (Gertrude Knox)

As a setting, the teacher may speak again of the faithful old colored mammy. Through the words of this song it is evident that the little fellow has reached the age where he would rather play a bit longer than to take his nap; so the mammy teases him, as she says:

"Come, lil' chile, and don' you know
It's rockin', rockin' time;" (Poem on page 232.)

A serious lesson should be given on Stephen Foster in which leading points in his life are mentioned, and at least six of his one hundred thirty songs are learned by the

class. These appealing songs are a blessed heritage of every American child. The following are probably the best known: Old Folks at Home (Swanee River); Old Black Joe; Old Kentucky Home; Massa's in the Cold, Cold Ground; Nellie was a Lady; Old Dog Tray; Gentle Annie; Hard Times Come Again No More; Come Where my Love Lies Dreaming.

IX. *Singing Habit Established:*

(*a*) Through persistent singing with phonograph records and piano rolls.

It is important that children sing a great deal in this period, before the voices change and self-consciousness arrives. Have them sing with phonograph records as much as possible in every lesson, where tunes are in suitable compass for their grade.

This is the time to establish a singing habit which will continue throughout life. Few habits are more desirable.

(*b*) Through thoughtful consideration given to the importance of *sustained tones:*

(1) as the leading factor in beautiful singing.
(2) as bringing physical and moral benefit to the singer.

Beginning with the sixth grade, boys sometimes show a disinclination to sing. They are sensitive over the changing quality of tone. They know their voices sound harsh and rough. This is due to their athletic rooting, calling papers, and habit of screaming in their playtime, as fully as from physiological causes. It is an amusing fact that the boy never considers his voice a delicate organ except in the twenty-minute music lesson.

Authorities differ as to the advisability of resting the singing voice during the period of mutation. My observation is that soft, quiet singing, in limited compass, does not hurt the boy's voice at any time. However, no one can object to the boy's whistling, and he is always willing to do this.

Lessons in which the class sings and whistles with the record should be frequent, and phonograph examples of sustained singing will be found beneficial in keeping up music interest.

(1) Sustained tones, a factor in beautiful singing.

This lesson on " Sustained Tones " may be used.

The class may think of many kinds of musical instruments.

Which have greater value and beauty, those which can sustain long tones, or those which can produce only short ones?

" Those which can sustain long tones."

Which is generally called the king of instruments?

" Organ."

Which next?

" Violin."

What is their natural tone value?

" Long."

There are other instruments whose power to hold the tones depends upon the breath, as the cornet, flute, and human voice.

What is the natural tone value of a banjo? Of a mandolin?

" Short."

Short-tone instruments have no great literature, since great musicians do not write for them or play upon them. One tires of hearing only short tones. The mind must have a chance to rest, and the long tones are necessary. One can listen much longer to a violin than to a banjo or a mandolin. This value and beauty of a long tone is a principle, an eternal truth, the recognition of which does not depend upon one's higher education. For example, there are people without what we call great

learning, who sing well because they have discovered this principle.

Listen to the singing of Hawaiian natives. Notice their long and smooth phrasing. The song, "Aloha Oe," or " Farewell," is best known and, incidentally, is associated with the time when their last ruler, Queen Liliuokalani, was deported to the United States and the old rule came to an end. The natives accompany their singing by a kind of guitar (ukulele).

The old-time negroes also discovered the principle that prolonged tones have the greatest beauty. Their wonderful old songs, called " Spirituals," would have little value if sung with staccato tones. Play **Live a-Humble**, or **Good News.**

(Use commentary on pages 227, 229, and 243 for further description of these songs.)

(2) Sustained tones, as bringing physical and moral benefit to the singer.

Startle the class by asking:

How many of you want to live a long time? Then you must breathe deeply, and use all your lung capacity. No, do not raise the chest or shoulders when you inhale; work the ribs and waist muscles. If you will acquire the habit of breathing that way, your heart will not have to work so hard and consequently will not wear out so soon.

You may sing something for the practice of holding long tones.

Play **O Sole Mio**, Italian folk song.

Class sings, teacher conducting.

What a happy tune it is! It means " My Sunshine." You may sing it without the record. You almost know it. Isn't that fine? You see, boys and girls, we know only what we really make a part of ourselves. There's a good saying of the German scholar Lessing, " What we know is the measure of what we see." (Write on board.) It might be paraphrased, " What we know is the measure of what we can remember."

Now you have rested a bit and may stand while you sing or whistle it again. The whistling sounded well, too, with the long tones. Make them still more smooth this time.

Play the record again.

(The class looks happy and must surely feel happier and better than before the lesson.)

Compositions suitable for amateur whistling should be in slow tempo, with contagious melody and in instrumental rather than vocal form. Suggested are:

Adeste Fideles (Portuguese Hymn)
Calm as the Night — Bohm
Evening Star, from " Tannhäuser "
Cradle Song (Wiegenlied) — Schubert
Serenade — Schubert
Sweet and Low — Barnby
Silent Night — Gruber

Nothing could be a more fitting close to sixth-grade lessons than the thought of the happy, buoyant nature of a twelve-year boy or girl as it is expressed in whistling. At this turning point in each life the heart with a whistle in it cannot become sullen or petty or cowardly. It is surely the outward symbol of an inward spirit that will keep youth and hope and happiness long after the weight of years.

EASTERN MONTANA
NORMAL SCHOOL

CHAPTER FOUR

PERIOD OF EARLY ADOLESCENCE — AGE OF MORAL AND ÆSTHETIC AWAKENING

Junior High School*

Grades: Seven to Ten — Ages: Twelve to Sixteen

Students in the Junior High School are quite capable of understanding compositions heretofore reserved for the Senior School, providing the steps in listening have been taken in preceding grades.

Habits cannot be easily established after the Adolescent Period, and *listening is a habit.*

Since so large a percentage of pupils do not complete the higher school, they should have a glimpse of the promised land in the Junior High School.

Large forms and serious compositions are advocated at this time, particularly when they are merely expansion of small forms and development of ideas learned in earlier years.

In this period pupils resent being treated longer as children. They are conscious of new emotions. It is the age for moral and æsthetic awakening, for hero worship, romantic adventure, of keen interest in cause and effect, etc.

A substantial foundation should have been laid in earlier grades for the understanding of the music which is now suited to their natural development.

* Compositions in this chapter which are suitable for Senior high school also are designated S in the index.

From a wealth of material the following subjects have been found to contain interest, although the wise teacher will not introduce the larger forms as a whole until the class has ideas of their simpler parts.

I. Vocal Music:

(*a*) Songs: (1) Folk, (2) Popular, (3) Ballad, (4) Aria, (5) Lied, (6) Chanson, (7) Art.
(*b*) Opera: (1) As a form; (2) selections.
(*c*) Oratorio: (1) As a form; (2) selections.

II. Instrumental Music:

(*a*) Absolute.
  (1) Related to Classic period; dependent upon prescribed form.
  (2) Illustrations.
(*b*) Program.
  (1) Related to Romantic period; emphasizing free form and emotional content.
  (2) Illustrations; (3) Transcriptions; (4) Variations; (5) Idealized dance forms; (6) Lullabies; (7) March; (8) Nocturne; (9) Serenade; (10) Small forms.

III. National Music: related to geography, history, and literature:

(*a*) In general.
  (1) Songs of America; (2) Russia; (3) Switzerland; (4) Bohemia; (5) Poland; (6) Hungary; (7) Italy; (8) Norway; (9) Spain.

(*b*) Distinctive music of the United States.
(1) Indian music; (2) Negro music; (3) Creole music; (4) Mountain ballads; (5) Cowboy songs; (6) Spanish-California songs; (7) College songs.
(*c*) Shakespearean lyrics.

IV. The Orchestra:

(*a*) Its constituents: instruments, conductor, etc.
(*b*) Its literature:
(1) Symphonies.
(2) Overtures.
(3) Suites.
(4) Tone Poems.
(5) Tone Pictures.
(6) Wagner's Tone Pictures.

V. Musical Criticism: the result of intelligent listening.

(*a*) Related to a profession.
(*b*) As a subject for language lessons.
(1) Use of an Outline.
(2) Jazz.
(3) Summary.

I. *Vocal Music.*

(*a*) Songs.
(1) Folk Songs.

Interest in this natural and early expression of song has already been created, but its deeper significance should be brought out when emotional content and design can be discussed.

A folk song must appeal to the heart and be accepted by a community. It must be simple, that every one may learn it; tuneful, that every one will like it; and sincere, that it may reflect the nature of the people.

The folk song in itself is a life-time study. It may be considered as (*a*) a form in the development of musical art (page 33), or (*b*) a national expression in the study of a particular people (page 135).

Folk songs reflect the whole people rather than an individual, and yet the beginning of every folk tune must have come from some soul, made instant appeal, have been accepted by the community, and perhaps modified by them into more simple or natural form, and so handed down.

As truth lives through the ages, so the Folk Song is ours for all time, though its origin is lost. There is an occasional folk song, however, with traditional or known origin. How Can I Leave Thee (Kucken), Annie Laurie (Lady Scott), Old Black Joe (Foster) are of this class. The real folk song is complete in its rhythm and melody. Any accompaniment should be merely a simple support.

As these tunes express what we consider dominant characteristics of a people, a high school class will find interest in this phase of nationalism. The *jig* somehow seems as Irish as Hibernian wit; the *bolero* marks the delicate and odd rhythm of castanets, and says "Andalusia" to those who know life in old Spain; the *minuet* measures the dainty "little steps" which give it name, and mirrors court formality at Versailles as truly as satin coat and periwig; the *hornpipe* associates jovial sailor and fisherman with British

shores; the whirling *czardas* tells the tireless energy of Hungarian peasants, while the Bohemian *polka* is merry as " Bohemia " anywhere.

From the plainly made folk tunes it is easy to advance to their modern treatment by such as, Percy Grainger in Shepherd's Hey, Irish Tune from County Derry, Molly on the Shore, etc., etc., and by Edward German in Morris Dance and Merrymakers' Dance, and by Nathaniel Dett in Juba Dance. In their use the class will see how the simple tunes are enriched by artistic harmonies, by varying the tempos, by modulations, etc. It is no longer necessary to diagram the A's, B's, and C's for the eye; the mind is conscious of the melodic changes, while æsthetic analysis takes the place of the earlier method used for showing recurrence of themes.

As it is natural for people everywhere to express their emotions in some manner, either through verbal or tonal language, it follows, that in countries having perfect liberty of speech and pen (England and America) the people use the written or spoken language and there is a dearth of folk music. In countries like Russia, Bohemia, Poland, etc., the people have not had this freedom, and so have resorted to musical expression. Such countries are rich in folk music, depicting every phase of life, social, industrial, political, religious.

Inasmuch as recent textbooks on music have included the best examples of folk songs from many countries, it seems unnecessary to enumerate a further list in these pages. (See pages 36 and 67.)

The teacher may draw from the class comment upon the emotional character and design of those songs with which

they are already familiar, as well as upon others found in school music books.

The folk song, being the origin of all our music, contains the same principles which are found in more mature forms of art.

New folk tunes may be diagramed by the weaker members of the class, that all may be sure of simple design; as "Santa Lucia" (AABB), "Juanita" (AABBCC), etc.

(2) Popular Songs.

In the common acceptance of the term, popular songs have no place in these pages, since they have no permanent value and are apt to have sufficient consideration outside of the school course. The popular song of today is discarded for the one of tomorrow.

In a broader understanding of the word, there are many excellent old songs which retain their popularity. Such are found in community song books (see page 35) and need no special commentary.

Concerning the commonplace and ofttimes vulgar song, something, however, should be said. Its lilting rhythm and emotional character make strong appeal to mature boys and girls who seize every new song — no matter how poor. Even the trashy song with vile words is learned with the rest.

A wise teacher will plan a lesson in the Adolescent Period in which to discuss with the class the subject of good and poor music, both vocal and instrumental; not in condemnation of what they may enjoy, but merely to encourage thought upon the subject, and to hinder acceptance of so much that is poor.

The following suggestions may be used:

It is not always easy to tell what makes one piece of music good and another bad. It is rather something to be felt than to be defined in words. Let the idea be applied to other phases of art.

Can you tell good from poor poetry?

Name several important features of good poetry.

" Consistent rhythm," " choice words," " poetic thought."

Can you tell good from bad architecture?

Name two buildings in town, one of which has bad proportions, excessive ornamentation, and mixed style; the other of which shows strength and good proportion, good taste also in its simple outlines, and choice materials.

Take the picture (naming one in the schoolroom if possible).

Is the central thought clearly presented?

Are the foreground and background suitably proportioned?

Is the balance preserved between light and shade?

Just so in music, one must feel the balance of phrases, the strength and unity of the main subject, the subordination of attending phrases and embellishments. But above all things in music, *one must sense ideas*. Sometimes a folk tune will contain but a single idea, but in its simple expression it will seem complete. Another composition may contain one or more themes, which will be skillfully worked out into symphonic greatness. A musical idea must be strong in itself and artistically treated, to endure the test of time.

Let us apply the subject to songs.

In song composition, the words are of first importance. A worthy song will have suitable words. Then the music should express the sense of those words. By " music " one means the accompaniment as well as the part for the voice.

Then, in the interpretation, or singing of the song, the singer should have not only a pleasing voice but an intelligent understanding of the song.

Let the class name different songs which they enjoy and consider worthy. (The teacher should get opinions from the least musical in the class. Sometimes songs are named which are in every way questionable; but since the first step in a discussion

should come from the child, the teacher treats every suggestion with consideration.)

The teacher asks, Are the words interesting in themselves? Are they singable? — that is, have they a kind of rhythm that suggests musical association? Is the subject good for a song? You know there are many good poems, for instance, which would not be suitable for songs. Recite what you can of the text (usually the latest " hit," known to the class — but unknown to the teacher). How does the tune go? Have any of you a copy or a record, of this song, at home? The class should hear it in school in order for all of us to discuss these various points.

Some really good songs are light and pleasing and intended merely for passing interest. Some others, however, have foolishly sentimental words and cheap commonplace tunes. There are fashions and fads in music just as in other things. Some years ago the popular songs were so mournfully sad and unreal that people laugh at them today. Some others are so soft and sentimental as to make any sensible person sick. Then there are songs known as " ragtime " and " jazz."

By the way, boys and girls, how many of you like " ragtime "? Be honest, and if you do really like it, say so. (Usually most of the hands are raised.)

What is there in this kind of music that appeals to you?

" It is lively."

" Quick."

" Has a swing to it."

" Makes one want to move."

Yes, that's all true, and it is not surprising that youth should respond to music that is so spirited. It is natural.

" Ragtime " (or ragged time) music contains features that are both good and bad. There is a certain lilting rhythm that is contagious, and irregular accent (write on the board " syncopation ") which may be found in the very best music. There is a tune so simple that one can learn it almost the first time it is heard; but it is apt to grow monotonous. Isn't it a fact that after you have played one of these exciting pieces for several

weeks — or several days even — you are tired of it and eager for a new one? The reason of course is that it does not contain variety or strong musical ideas; consequently, after a short and adventurous life, it dies — " unwept, unhonored, and unsung."

As for " ragtime songs," did you ever take the words apart from the music and read them thoughtfully? If so, did you find them worth remembering? Or, did you ever hear a well-trained voice in a phonograph record singing this kind of song? The fact is, that a person whose voice is really good for anything will not be associated with poor music. The same may be said of composers. One who can write good music will not compromise himself or his art. There are numerous stories told of great composers, poor in purse, who were urged by their family and friends to write for the common public for the sake of lessening their own poverty; but the real artist will not write " pot-boilers."

There is every reason why one should select music as carefully as his books and pictures and friends or even his food — for it has a strong influence in forming his taste, and affecting his character.

As a fact, you have grown beyond the age of jingle — for *ragtime* is *jingle*, and bears about the same relationship to good music that a nursery rhyme does to serious literature. There's a jingle in both that is easy to get hold of, and which appeals to the primitive sense. An eighth-grade class would feel insulted if any one intimated that its taste had not developed beyond:

> "Hey diddle diddle,
> The cat and the fiddle,
> The cow jumped over the moon."

Every child is fascinated at some time with Mother Goose, but he grows beyond that stage as he gives thought to deeper literature; in the same way he must grow beyond the primitive appeal of the commonplace in music.

There is another and perhaps a better reason, boys and girls, why so many of you said that you liked " ragtime." You prob-

ably hear more of that kind of music than any other, and it is a fact that we enjoy the things with which we are most familiar. If one should ask some dear old women the kind of music they enjoyed most, they would probably say " hymns "; and should military men be asked for the music that made strongest appeal to them, they would undoubtedly say " war songs " and " marches." The boys and girls hear a certain kind on the streets, at entertainments, — everywhere and all the time — and of course they like it.

Once there was a woman who lived most of her life in Holland. You know what she saw there: dikes, canals, and windmills. When she was old she traveled in Switzerland and complained that she could not see the scenery because of the mountains. When people fill their ears with common music there is room for nothing else; soon they care for nothing else; and finally they cannot enjoy wonderful harmonies and really great music.

Some years ago Great Britain made a large loan to Persia, and it was quite necessary that the two countries maintain friendly relations. So Queen Victoria invited the Shah to visit London, and great preparations were made to entertain his Highness. Among other things he was to hear a program by a symphony orchestra — which was a new experience.

Now Persian music is wholly different from ours; besides using a different scale, the instruments are crude, and (to our ears) unmusical, and harmony is not understood. Consequently the Shah, who had not traveled outside of his own country, had never heard concerted music, or different kinds of instruments playing harmoniously together. At the close of the concert, reporters inquired anxiously for his impressions, wishing to know which composition pleased him most. " The first one," he informed them, " before the man with the stick came in." (It was formerly the custom for the players to tune up their instruments after they came on to the platform, and, when they were in accord, the conductor appeared.) The Shah could appreciate the sounds of the individual instruments, a squeaking here, a tooting there; but when all sounded together it meant, to his ears, nothing but a confusion.

Contrast with the preceding this story (which is taken from Schauffler's delightful little book " The Musical Amateur ").

A pitiable cripple, shipwrecked in all but the noble intelligence, was seen to hobble away from the hearing of a Beethoven symphony, exclaiming, " I have just heard that music for the fiftieth time. You see what I am, but with that in my soul, I walk down Regent Street, a god! "

Now let us close this lesson with some lively music which has lived for years without wearing out. This is a Medley of Favorite College Songs. The class may tell how many are in the group and the number they have heard before. (Part of them are in community song collections. They have a contagion that will make them popular and should be heard often.)

Another excellent collection of spirited songs with rhythmic variety is " Songs of the Past " (No. 13 and No. 14) under the title of Neapolitan Favorites and Spanish Ballads.

On the Road to Mandalay is a song which is popular and which boys soon learn to whistle. Read the poem by Kipling; locate Mandalay on the map; discuss the life of a British soldier far away from home in a land where customs, religion, and language were strange to him.

Some of the popular songs which the class will learn quickly at this period are recorded without words for piano rolls or with band accompaniment in the right compass and tempo for singing. The following are particularly desirable:

Jingle Bells
Levee Song (I've Been Wukkin on de Railroad)
Funiculi-Funicula (or, **A Merry Life**)
My Bonnie
Seeing Nellie Home
When Johnny Comes Marching Home

There is a long list of songs of much merit which are spirited and make almost immediate appeal to young people. The following offer broad variety:

Carmé. — Italian Love Song
Cœur de ma mie (Heart of my Love). — French Folk Song
Give a Man a Horse He Can Ride. — Thomson — O'Hara
Gypsy Trail. — Kipling — Galloway
Fuzzy-Wuzzy. — Kipling — Whiting
John Peel. — Old English Hunting Song
Little Alabama Coon. — Starr
Ma Lindy Lou. — Strickland
Ma Li'l Bateau. — De Longpré — Strickland
Rolling Down to Rio. — Kipling — German
Soldiers' Chorus from "Faust." — Gounod

These songs will become popular — in the best sense — through repeated hearing, and each time there will be new points associated with a song. For example, the hunting song of old England — "John Peel" — is splendid to introduce the subject of the chase, hounds, and all that went to make a picturesque and social interest.

Every song in the foregoing group can be whistled and sung when out of school. The more of this type of songs that are given to young people, the less will they be inclined to whistle or sing the poorer songs. Consequently it is well to play a song that appeals to the class over and over again until it is learned, a much better plan than to condemn the undesirable.

A class must feel that the teacher is in sympathy with youth; that professional dignity and maturity have not obliterated all recollection of fun and vivacity. The successful teacher laughs and keeps young with the class.

With this idea, therefore, of convincing children of this sympathetic understanding, a still further group of spirited and popular pieces — instrumental — is suggested.

Anitra's Dance from "Peer Gynt."
Bolero in D Major. — Moszkowski
Caprice Espanol. — Moszkowski
La Cinquantaine (The Golden Wedding). — Gabriel Marie
Prelude to Carmen. — Bizet
Praeludium. — Järnefelt
La Czarine Mazurka. — Ganne
Glow Worm Gavotte. — Lincke
Marche Militaire. — Schubert
Shepherd's Hey. — Grainger
Tango. — Argañarez
(The list is endless.)

There are four kinds of distinct solo songs identified with as many different nations; namely, ballad, aria, lied, chanson.

(3) Ballad.

This type of song has thrived best in England — which has produced some excellent examples. The generally accepted meaning of the word is, a simple song which narrates a story through a number of verses. Each verse usually has the same melody. The accompaniment is also simple. The very simplicity of the form obviates the necessity of any explanation.

Sally in Our Alley. — Henry Carey

Unless the class is already familiar with the song, the very title provokes laughter. The teacher may explain that it is an old song (published 1715) and that "alley" does not mean the place where the garbage cans are kept. In old parts of cities in England and Scotland, a narrow passageway between the houses is called a "close," or "wynd," or "alley." So you see Sally should not have any particular stigma upon her just because she lived in an "alley."

After reading the words (first and third stanzas are used),

it may be classed as a sentimental ballad. The graceful and tuneful music accords well with the poem; it pleases every one today as it did two hundred years ago, and as it doubtless will two hundred years hence.

Other English songs of similar character are:

Barbara Allen. — Hatton — Faning
Ben Bolt. English. — Kneass
Lass with the Delicate Air. — Thomas Arne
O No, John! Farnsworth — Sharp
When Love is Kind. — Thomas Moore

Somewhat more sturdy and bold are Scotch ballads. The following are typical:

Auld Robin Gray
Jock o' Hazeldean
Loch Lomond
Mary of Argyle. — Jeffrys — Nelson
Scots Wha Hae wi' Wallace Bled
Within a Mile of Edinboro
Ye Banks and Braes

As each poem has some particular interest because of its period in history, or its literary importance, the teacher will give due regard to the reading of the words before hearing the music.

The Ballad has thrived in Ireland; the most familiar examples are overly sentimental — as though grown up under the shadow of the Blarney Stone. Well known are:

Ballynure Ballad (County Antrim, traditional)
Bendemeer's Stream. Moore — Gatty
Emer's Farewell to Cucullain (Londonderry Air)
Kathleen Mavourneen. Crawford — Crouch
Killarney. — Balfe
Low-Back'd Car. — Lover

Molly Bawn. — Lover
Molly Brannigan (Traditional)
Next Market Day (Old Irish)
Off to Philadelphia (Old Irish)
Ould (Auld) Plaid Shawl. Fahy — Haynes
Wearin' of the Green (Old Irish)
Where the River Shannon Flows. — Russell

In our own land the ballad flourished for a time, and community song collections contain the best examples of this type. Well known to a former generation were:

Come Where My Love Lies Dreaming. — Stephen Foster
Darling Nellie Gray. — B. R. Hanby
Little Brown Church in the Vale. — W. S. Pitts
Sweet Genevieve. — Henry Tucker
When You and I Were Young, Maggie. — J. A. Butterfield

(The division between the folk song with several verses and the ballad is not always clear. Such songs as "Annie Laurie" and "Carry Me Back to Old Virginny" are listed either as one or the other. Both types are alike in having contagious melody and rhythm, and in the social and human character of the words. There is no doubt, however, of the pure ballad in such long narratives as "Molly Brannigan," and "Within a Mile of Edinboro Town."

(4) Aria.

This is an extended and elaborate solo, native to Italy, and as a feature of florid opera is well conceived for vocal display.

A hundred and more years ago the aria was a popular style of song, but as it was created to glorify the singer rather than the art, its popularity decreased as the art song increased. The words and accompaniment are of small importance.

The highly ornamented style of singing found in this form is called " coloratura " (board).

Familiar examples from florid operas are:

Ah fors' è lui (The One of Whom I Dreamed), " Traviata "
Bell Song from " Lakmé " (Delibes)
Caro Nome (Dearest Name) from " Rigoletto "
Doll Song from " Tales of Hoffmann " (Offenbach)
Una voce poco fa (A Little Voice I Hear), " Barber of Seville "
(The opening words are often used as a title.)

More recent arias show less coloratura and more narrative, — also more involved accompaniments; as,

Depuis le jour (Since the Day), " Louise." — Charpentier
Some Day He'll Come, " Madame Butterfly." — Puccini

(5) The Lied.

This native song of Germany is a poem set to music which is in perfect accord with the text. " It is without the artificiality of the operatic aria and with higher artistic qualities than mark the people's song." It requires much study and seldom makes immediate appeal. Often the melody is slight and of little interest apart from the accompaniment.

As the *lied* was the beginning of the art song form, it is more fully discussed under that head. Examples are:

Blacksmith, The (Der Schmied). — Mozart
Canzonetta (War schöner als der schönste Tag). — Loewe
Dedication (Widmung). — Franz
Dedication (Widmung). — Schumann
Hedge Roses (Haidenröslein). — Schubert
In the After Glow (Im Abendrot). — Schubert
Lotus Flower, The (Die Lotusblume). — Schumann
Moonlight (Mondnacht). — Schumann

My Sweet Repose (Du bist die Ruh). — Schubert
Return of Spring. — Schumann
Springtide (Frühlingzeit). — Becker

(6) The Chanson.

As the name suggests, this song belongs to France. Its character is dainty, and usually based on the love theme. Both voice part and accompaniment are designed with elaborate effectiveness, but the unity between the two is sometimes less perfect than in the lied. Examples are:

Chanson Provençale. — Eva dell' Acqua
Filles de Cadiz. — Delibes
Florian's Song. — Godard
Villanelle (The Swallows). — dell' Acqua
Vous dansez, Marquise. — Lemaire

(7) Art Song.

There are two distinct elements in a song: the poetic and the lyric; or, as the children say, " the words and the music." In a preceding period, the class learned that a song is a poem put to music and that the words are the starting point.

The teacher explains that the highest type of song has a perfect blending of these two elements so that words and music seem to emanate from the same mind. Or, as Edward Dickinson says of the perfect song, " poetic line and musical phrase, twin-born, mutually dependent and inseparable." Sometimes one finds a good tune with poor words, or vice versa, and again, a song in which both text and tune may have merit will have poor correspondence between the two.

It is absolutely necessary to know the words before hearing the music in order to judge the song intelligently.

For artistic presentation, vocal music should be sung in the original language. For educational purposes, the best translation should be used. The accompaniment is very important and must have an interest of its own, distinct from the voice part. Sometimes it contains more of the tune than does the voice part. The highest development of vocal music is the art song, which covers a period of about one hundred years. Although founded upon the compositions of four great German song writers: Schubert, Schumann, Franz, and Brahms, the art song movement has spread to other countries, and all serious modern songs show the influence of *lieder*.

In presenting the art song, first recite the words thoughtfully and rhythmically, bringing out the full value of the text.

Emphasize these points:

Every phrase of the music must exactly correspond in meaning to its poetic line.

The voice part contains no tune that will make the same kind of appeal that a ballad or popular song does. Hence, it must not be compared with any other kind of song.

As much of the melody may be in the accompaniment as in the voice part. The success of this art form depends upon the fusion of words, voice part, and accompaniment into one perfect whole.

The founders of the art song knew how to transfer the beauty and strength of poetic thought into the realm of music. Their art shows sincerity.

When one feels the force of perfect union between poetry and music, he is forever lifted above the plane of the commonplace in song. There is the kind of enthusiasm which

makes him wish for every other person of intelligence to get the same exultation.

As the first stumbling block, the teacher finds those who do not care for poetry, — or say they do not. They may not have come under its influence in early years either at home or in school; some few may be prejudiced — thinking it a mark of effeminacy; at any rate, poetry has had no serious thought.

Therefore, every teacher who would guide others to an understanding of this highest expression of song must himself be able to get from the poem *all that is there*, and stimulate those under his influence.

Whither? (Wohin?)

A thought easily transferred is in this sparkling song by Franz Schubert.[1]

The words tell about a brooklet gushing from its fountain, rushing down the valley. It was so fresh and clear that a pilgrim felt impelled to follow its course.

"Still downward and ever farther, and ever the brook beside;
While ever fresher murmured, and clearer ran the tide."

The ever changing direction of the stream causes the pilgrim to ask, "Is't this way I was going? O brooklet, whither, say! O whither, O whither!"

What answer does he get from the brook? nothing but a murmur.

"Thou hast with thy soft murmurs my senses charmed away."

But the pilgrim feels there is a kind of comradeship in the flowing song of the brook and so asks, "What do I call a murmur, that can no murmur be?" Then his imagination has flight. He concludes that "The water-nymphs are singing

[1] Also catalogued as "The Brooklet."

their roundelays for me." "Oh! still let them sing and wander and blithely murmur near." What a joyous, beautiful idea!

Again he says, "The wheels of a mill are going in every brooklet clear. Oh! still let them sing and wander, and blithely murmur near, murmur near, murmur near. . . ."

It is to be hoped that every one in his early youth has known the freedom and exhilaration of wandering along the side of a singing stream; has felt the freshness of the air, seen the beauty of the bordering foliage, studied the colors of the glistening stones, has stooped to taste the crystal water, and has yielded to the curiosity of wandering along the edge to see where the stream goes. Is it this way, or that? always hoping that it will not lead him out into the open and spoil the illusions.

Schubert must have had this experience, because when he read the poem, its full meaning came to him at once. He felt the rushing flow and sounds of the stream and transferred them into music. Listen to the accompaniment and the voice part. Sometimes a rough course is detected in the undercurrent. Always at the end of the musical sentence is the question, "Whither?" While ever is flowing the haunting, dainty tune:

mf | *s - s - s - s -* | *s - . md - md* | *s - s - st rt* | *d - - - mf* | *s - s - s - s -* | *s - . md - md* | *s - s - st rt* | *d - - -*

Sing it again, and faster. Make it sparkle!

Few in this generation go through school without an introduction to Robert Louis Stevenson. Beginning with the first school year there are Poems of Childhood, and each year afterwards there are lines suited to the expanding mind. Stevenson is probably more of a favorite in the grades than any other poet. He is always simple, direct, and unaffected.

Let the teacher tell briefly the story of the author's last years in the far away Samoan Islands.

This picture of Stevenson and his family in the center of the Pacific Ocean is sad yet romantic. Sad in its isolation from native and familiar lands; yet romantic because of the picturesque tropics and the devotion of the islanders. The simple

natives recognized the supremacy of his intelligence and were willing subjects to every wish. In this closing period of life Stevenson wrote his own *Requiem*. In the brief poem he expresses his wish to rest forever in the island home.

" Under the wide and starry sky
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me:
Here he lies, where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill."

Sidney Homer has caught the exact significance of the words. The music has the rocking rhythm of a peaceful lullaby, yet a touch of sadness and resignation which implies the final sleep. It is soothing. Its simplicity is sweet. One little musical figure is sounded again and again. It forms the introduction, the interlude, the conclusion, and with slight variation the body of the song. In the third line is a short and striking modulation. (It is in the pure song form — AABA.)

Play the introduction several times; have the class hum it; play the first two lines (the words being before the class), then have these softly hummed; continue with the third phrase, and have class hum the closing line. The words and melody are easily learned. Let this song be sung often — soft as a whisper — until it is theirs *forever* — a priceless memory.

Syllables for **Requiem**. Key of C. 4–4 measure.

s - sm f - m - | r - . dd - - |
d - l - t - dr | d - l - t - - |
m - di - ri - mfi | s - r - f - ll |
d - l - t - dr | d - - - - |

Interlude: d - l - t - dr | d - - - -

The song is in strophic form; that is, both stanzas have the same melody.

Damon. Words by Goethe; music by Max Stange.

Has any one in the class heard this name? Damon was a goatherd character in the hazy past, — that past in which also an echo was believed to be a god or person. The short poem by Goethe gives a pretty woodland picture of Damon and Echo.

After the poem has been thoughtfully read, draw out ideas upon the character of music suitable for the first four lines:

"As I roamed the woods at leisure
In the evening hour so still,
Damon sat and piped for pleasure;
Echo answered from the hill."

It is an evening mood. The sounds are quiet and slow; the melody is pleasing, romantic, and tender. There is something more than just quiet scenery and evening mood, however, for the story tells of human emotion.

Sing the beginning of the melody: (Key of C; 6–8 measure.)

m - f - | s - - s - d̄ - l - f - | m - - r - d - - d - | l - - s - f - - m - | r - - -

Note particularly the accompaniment as the record is heard.

At the close of each stanza is a happy little tune which Damon plays on his pipes. It is in good contrast to the quiet beginning.

The next stanza pictures the meeting of the lovers:

"Echo bade him still be playing,
And the kindly youth complied."

Again is heard the tune of the pipes (which the class may hum or whistle).

The third stanza is sad. The lovers are separated. Echo wanders lonely; hears the sweet and tender strains of the pipes but cannot answer. (Ask the class why an echo cannot always answer.)

The Two Grenadiers — Schumann

What is the national anthem of France? How does it begin? Class may sing it.

What is a grenadier? Draw from the class a brief account

of Napoleon's campaign in Russia in 1812; its disaster, loyalty of his army, etc.

The German poet, Heine, used this incident in history as a background for a poem. The German musician, Robert Schumann, took the poem and created an art song. (Read the free translation on page 244.)

Play the song; follow by comment upon points which have been noticed in the music. Play again for further comment. Play frequently. This is one of the " big " songs, and which every one who makes any claim to general education should know about.

The Erlking. — Schubert.

Read an English translation of the Goethe poem. Picture the highly dramatic scene, and anticipate the tonal differences in the dialogue between the Father, the Child, and Death. The Erlking is a kind of fiend in German and Scandinavian mythology supposed to attack travelers in the forest and to care especially for children.

After reading the poem the class should discuss the dramatic story; the father on horseback clasping his child; the pursuit of the fiend; the fear, and later the terror of the child, until finally the father reaches home with the child — dead! in his arms. Comment upon the character in the accompaniment as it represents the swift and regular motion of the horse, or soft flowing undercurrent for the seductive voice of the demon, or tragic chords as the story concludes.

Many critics agree in pronouncing this to be the greatest of songs, — " a whole drama."

The Sea. — W. D. Howells.

" One sails away to sea, to sea,
One stands on the shore and cries;
The ship goes down the world, and the light
On the sullen water dies.
The whispering shell is mute,
And after is evil cheer;

She shall stand on the shore and cry in vain, in vain,
Many and many a year.
But the stately wide-winged ship lies wrecked,
Lies wrecked on the unknown deep;
Far under, dead in his coral bed,
The lover lies asleep,
Far under, dead in his coral bed,
The lover lies a-sleep . . . . . a-sleep."

Our great American composer, Edward MacDowell, sensed the deep and dramatic emotions in these few lines and created one of the greatest of songs. He directed that it be interpreted "broadly and with rhythmic swing," and indeed it moves in that manner. Those familiar with the ocean's surge feel and hear, throughout, its motion; those who can imagine the anguish of one who "stands on the shore and waits in vain, many and many a year," find it all in the song. The broad intervals of tone and the strong colorful chords bring out the meaning of the text and convince the listener of the masterly mind that made it for our inheritance.

It will be obvious that the song is intended only for low voice.

The Loreley.

What is it? Who can tell the legend? With what stream is it associated?

When pantheism prevailed and people were childlike, and believed that all forces of nature were animated by gods, there lived sirens who sang their sweet songs to lure vessels into dangerous waters. Greek poets wrote of those who dwelt in the Ægean Sea, and of those monstrous beings at the maelstrom of Scylla and Charybdis. The early people of Germania believed also in the siren of the Rhine, the Loreley. The legend was immortalized in verse by Heine. The song writer, Frederic Silcher, coupled a simple melody with the rhythmic verse and it became a folk song, dear to the hearts of the people.

The musical genius, Franz Liszt, took the same poem and created an art song. The differences between the two forms

makes an interesting lesson. Read the three stanzas from a community song book, and have the folk song sung by the class. There is the same tune for each verse. The tune is pleasing and contagious. The repetition of the tune enables the listener to recall it after the music has ceased. It is a heart song, hence the tune can be recalled much more easily than the words. But it is not a truthful form, because each verse contains different moods, yet the tune is the same for all. If there were many verses, the little tune might become monotonous. Therefore, from an artistic standpoint it needs more variety.

The Art Song is based upon truth rather than a contagious melody. When the text tells of the surging waters of the Rhine, the piano part truthfully and artistically surges; when the siren sings, there is a new and seductive theme heard; and when the awful tragedy comes, there is a convincing union of dramatic words and music. The accompaniment is perhaps of greater importance than the voice part, and the words are the key to the understanding of the whole.

There are fragments of melody which you may recall — as the siren's theme — but there is no tune like that in the folk song. The words, voice part, and accompaniment are so blended that one cannot be disassociated from the other. It is the work of a creative genius. You become interested in Liszt who had such gifts. You call his achievement — ART.

The original text is in the German language, but the English translation (page 229) is excellent. It differs slightly from the Silcher version though the poem is the same.

In presenting the song to a class, the words should be thoughtfully read — each member having a copy.

The character of the tragedy may be developed by naming the several kinds of emotion that enter into such drama.

A print of the picture by W. Kray may be shown, and other means — such as location on the Rhine — taken to make the legend real.

Explain to the class that this type of song does not make immediate appeal; that it was thoughtfully worked out by the composer and must be studied in the same way by the listener.

The record should be played several times in the same lesson period while the class follows the text. After there is some familiarity with the work the teacher may introduce this more analytical thought.

A few introductory measures contain fragments of melody which are heard later in the song.

Text	*Music*
"I know not" . . . . . (pause)	*t - m - t -*: use of the seventh tone, implies a question, or doubt.
"What it betokens" . . .	recitative (spoken song)
"That I such sadness" . .	more slowly (a depressing thought).
"Such sadness know" . . .	"sadness" repeated for emphasis (uncertainty, in minor tonality).
(*Pause*)	
"A legend . . . of by-gone ages"	detached musical figures.
"So haunts me, nor will it go"	impressive repetition; emphasis on "haunts."
(*Pause*)	Arpeggios in the accompaniment suggest rolling waters.
"The air is cool,"	Changes in tempo, rhythm, meter, and key, give new background; the scene is tranquil.
"Day is waning" "And gently, gently flows the Rhine"	The figure, *r - m - f - s -*, is often heard in voice and accompaniment. Melody simple, sweet, lovely.
"And gently flows the Rhine."	Falling cadence, *m - f - f - r - m - d -*, gives a conclusion to the statement.
"The last rays of evening sunlight"	melody repeated, giving sense of unity.

"The mountain heights enshrine,"	pause; accent on "enshrine."
"The mountain heights enshrine."	The deepest tone ends the phrase — denoting darkness which conceals the siren.
(*Pause*)	
"Upon the heights is seated A maiden passing fair, Her golden array is shining, .	A new melody heard, in accompaniment, then voice; it is the siren's song, ascending, floating out into the air. Its fickle character is seen through constantly changing intervals.
She combs her golden hair" .	Pleasing melody accords with the picture of beauty and grace. Musical embellishment suggests special beauty of "golden hair."
"With comb of bright gold she combs it	Variation in key and melody — though character still sweet and pleasing, *f - m - r -* for word "sings."
And sings a wondrous song.	New minor strain;
In cadence so strangely haunting	"haunting" has forceful accent.
The sound is borne along. . .	Tempo increases, as though hurrying to the *Allegro agitato molto*, where character is again completely changed in key, rhythm, tempo, mood, etc. Short, nervous chromatic figures on ascending scale show agitation and reach an exciting climax.
The sound is borne along" . .	
"The boatman, upon the waters, Is holden . . . in longing dread.	
He sees not the reef before him, ...	
He sees but the height, the *height* overhead	on the word, "height," — the highest tone in the song.

" The billows surrounding engulf him	Surging chromatics express terror and excitement; —
Till boat and boatman are gone."	tempo hastens to close of tragedy.
(*Pause*)	Return to the opening recitative,
" And this with her artful singing	gives unity to form, and introduces a dignified close to the song.
" The Loreley, the Loreley hath done!"	
" And this with her artful singing	The close is really a Coda (tailpiece), since it sums up the entire work. No new themes are introduced.
The Loreley, the Loreley hath done	
The Loreley hath done . .	The figure, ***r - m - f - s -***, heard again.
And this with her artful singing,	Siren's seductive theme, ***r - m - f - s -***, has continued repetition.
The Loreley, ...	
The Loreley hath done. . .	a wavering of two tones like an echo through the night.
The Loreley hath done. " . .	Chords and undulating flow in accompaniment as all sounds die away. Long hold, *ppp*.

Write on the board the word *durchcomponirt* (composed throughout). It refers to this type of Art Song in which every point is worked out. It is opposed to the word *strophic*, in which each verse is sung to the same tune.

It is unnecessary and unwise to apply this dissecting process to every art song to find its values; but it seems necessary to present the subject *once* in a thorough manner to convince the class that " art is long," is perfected through thought, and that details are of much consequence.

Another example of an art song is **Canzonetta.** The translation by Frederick H. Martens is used by permission of the Oliver Ditson Company, owners of the copyright.

Canzonetta

SHE'S FAIRER THAN THE FAIREST MORN

(*War schöner als der schönste Tag*)

She's fairer than the fairest morn;
So, blame me not for saying
With me her image e'er is borne
When out of doors I'm straying.

In garden close she showed me there
I need no more be lonely:
Of this I dream, and know that e'er
I love, I love her only.

— GOETHE.

This is a poem of pure love. It has not another thought. The subject is delicate, yet will find sympathetic interest among the shy youths in the adolescent age. It is a topic to be discussed as a dominant force in literature and life. The following approach is suggested:

Ask the class: Is there any one here who has not read a love story? Are you not always interested in the characters? Do you not resent any kind of injustice or unworthiness in a love story? Probably we all have our ideas about what is fair and beautiful and noble; and doubtless, too, all feel that the "course of true love should be smooth," — as the saying goes.

One of the greatest poets of the world was Goethe. And some of his best short poems are about love.

Can you anticipate the kind of music to be related to the poem when made into a song? Yes, "slow, sweet, tender"; lingering tones; and high tones, also, for the hope and enthusiasm which belongs to true love. What instruments might play a suitable accompaniment?

Play the record or roll.

Another method would be to play the music first, without comment, then ask what mood is portrayed and what might be the character of the words? Is it merely a description of nature, or does it contain a human element?

Who is talking in the poem? "A man." Then a man should sing the song. There is what is called sex in songs. A bass does not seem just right for a mother's lullaby; nor for an ardent love song, either. A tenor would not voice the truth in a song about the deep, deep sea. Nor would it seem proper for a lyric soprano to sing about the sea or pirates. What type of man's voice should sing this love song? "Lyric tenor" is right.

Learn to hum the tune. It is one of the loveliest ever conceived, and the composer, Karl Loewe, has left us some wonderful songs.

The word "canzonetta" means "little song."

Will-o'-the-Wisp. — Spross

Draw from the class the meaning of the title. (Ideas of different pupils are often amusing, including a flower, a fairy, a bird, a firefly, etc. Usually, however, some child will tell of the dancing fire seen over marshy places.)

Long ago, those who saw this little flickering light at night would say, "The fairies are out with their lanterns." Some of these people imagined they were bad fairies and that any one following them might be led into the forest, or down to the sea; others imagined them to be good fairies who might bring good luck. There is a little poem based on this idea. It became the inspiration for a song. Read poem, page 235.

What kind of voice should sing this song, high or low?

What should be the tempo, fast or slow?

Should the notes be long or staccato?

Why short and staccato?

"Because the little firefly is always darting about."

There is one word near the close, which should be long.

"Come!"

Tell that the composer, an American, plays the accompaniment.

Pirate Song (from "Treasure Island")

This is an excellent characterization of that awful being which has thrilled almost every boy. The words should be

recalled and the type pictured. Needless to say it is suitable only for a bass voice.

In this song it seems opportune to comment upon the same personal traits possessed by Stevenson, who wrote the words, and Henry F. Gilbert, who composed the music. Both men — and like them, too, is Kipling — had rare sense of rhythms and deep understanding of human emotions. Their creative instincts are sincere and strong; there is small chance of making a mistake in selecting anything stamped by their genius.

Bird of the Wilderness. — *From "The Gardener" by Rabindranath Tagore*

My heart, the bird of the wilderness
Has found its sky in your eyes,
They are the cradle of the morning,
They are the kingdom of the stars.
My songs are lost in their depths.
Let me but soar in that sky, in immensity;
Let me but cleave the clouds and
Spread wings in its sunshine.
My heart, the bird of the wilderness
Has found its sky in your eyes.

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The poem depends upon a striking figure in which the lonely flight of a bird in a wilderness is compared to the heart of a lover. For the bird there is the sky, — called the "cradle of the morning" and the "kingdom of the stars," — in whose depths his songs are lost. All he asks, though, is to "soar in that sky, in its immensity, to cleave its clouds and spread wings in its sunshine."

The lover finds in a certain pair of eyes the same light, immensity, life, sunshine, and pleads to live in that sky.

Edward Horsman evidently gave deep study to the text of Tagore. He, like the poet, knew the very meaning of a wilderness, — its barrenness; its colorless, lifeless expanse. He knew, too, that from the sky came all light and radiance, and that nowhere seemed it so bright and boundless as from the wilderness. The sky is all to the bird; the wilderness — nothing.

And what the sky is to the bird, that are the eyes to the lover's heart.

The music is deeply emotional, having broad intervals, and sweeping like a bird into heights, then dipping, falling, and soaring again. Tonality changes as completely as direction of flight. The song begins and closes on the tonic tones — giving conviction of a reality in the picture and a sincere treatment.

Altogether the song is one of the greatest conceived by an American, and one is not surprised that in a recent survey of our best song literature the Bird of the Wilderness was in a small group receiving the largest number of votes from concert singers and vocal teachers.

Maids of Cadiz. — Bizet

Where is the city of the poem? Find out something about the old seaport.

The thought in the poem is:

Three maids and three lads of Spain went for a day of pleasure. They danced the gay bolero, full of joyous youth. They were annoyed by a hidalgo, who with flowing feather in his cap strutted past them for admiration. He offered them gold to let him share their pleasures, but was repulsed as they said, " Maids of Cadiz care not for such attention."

The poem has little merit, but from it you get the picture. The warm climate admits of the out-of-door pleasures, and a love of dancing accounts for the introduction of dance rhythms into almost all Spanish music. The bolero is native to Spain. (Other familiar dances are the habanera, seguidilla, and fandango.) What kind of instruments might be in the accompaniment? (Tambourines and castanets.)

The Spirit Flower

My heart was broken, even as the earth
That covered thee forever from my sight.
All thoughts of happiness expired at birth;
Within me naught but black and starless night.

Down through the winter sunshine snowflakes came
All shimmering like the silver butterflies;
They seemed to whisper softly thy dear name;
They melted with the teardrops from mine eyes.

But suddenly there bloomed within that hour
In my poor heart — so seeming dead — a flower
Whose fragrance in my life shall ever be
A tender, sacred memory of thee.

This is a lofty example of the pure Art Song. It is with pride that one speaks of it as all-American. The poem is by B. Martin Stanton; the music by Louis Campbell-Tipton. The song is frequently heard on recital programs of leading tenors. It is a man's song, telling the anguish of one who has lost his heart's love.

The three stanzas may be epitomized as:

1. Despair; 2. Hope; 3. Immortality.

1. *Despair.*

Words: The lover is crushed by sorrow; feels helpless and hopeless; all is black.

Music: A kind of recitative or spoken song; no beauty in the fragmentary and weird melody. The first phrase, "my heart was broken," contains deepest pathos. A cry of anguish — in the minor — gives dramatic close to the first stanza.

2. *Hope.*

Words: A kind of peace and resignation begins after a lapse of time. The lover takes notice of the beautiful, dainty, and tender revelations of nature, and associates them with his love-sorrow. Tears soften his despair. There is no color, however, and but little warmth in the "winter sunshine," "snowflakes," or "silver, shimmering butterflies," but their soft whisper lifts him out of his distress.

Note the antithesis in first and fourth lines, "falling snowflakes" (chill) and "falling tears" (warmth).

Music: Exquisite melody and filled with tenderest emotion. It is in the major and in quiet mood. The opening phrase:

s - - *m* - *d* - | *s* - *f* - *m* - *r* - | *d* - - $\bar{d}$ - - | *s* - - - - with the octave sweep in the melodic line shows the emotional character. The accompaniment is particularly beautiful at the close of the second line, where it repeats "butterflies" three times as though they were fluttering, and each time on a higher plane. Note the graceful figure on "whisper softly" and "name."

3. *Immortality.*

Words: "Suddenly" like a radiance bloomed a flower, beautiful, fragrant, which seemed the very spirit of her who had gone, — her, sacred and everlasting in memory. His vision is changed and he knows that the spiritual in him is awakened.

Music: Note the increased tempo on "suddenly," followed by ascending progressions of melody — denoting growth. Note the tone on "flower"; emphasis on "ever"; and spiritual loftiness in last high tone coupled with "thee."

There is no end to a desirable list of artistic songs to be introduced into this period of youth. In the following list use a technique similar to that suggested in the preceding group:

Ballad of Trees and the Master. — Lanier — Chadwick
Boat Song. — Harriet Ware
Down in the Forest. — Ronald
I Love Thee. — Grieg
Invictus. — Hahn
Maid Sings Light, A. — MacDowell
Recessional. — Kipling — DeKoven
Robin Sings in the Apple Tree, The. — MacDowell
The Star. — Rogers
Open Thy Blue Eyes. — Massenet
Swan Bent Low to the Lily, The. — MacDowell
Viking Song. — Taylor
Year's at the Spring, The. — Browning — Beach

Summary concerning Songs:

The experienced teacher will not dwell too long on the involved Art Song in the junior high, but review frequently the lighter group (page 85) in which there is gripping melody.

Stress this point in song-lessons: *The words should be familiar before the music is heard.*

If the words have special merit, the teacher may place them on the board for the class to follow as the song is sung. (Particularly is this true in master songs like "The Erlking" or "The Loreley," which artists prefer to sing in the original text.)

An exception to the rule that the understanding of the words is essential to the intelligent criticism of a song is found in the florid style of singing called "coloratura." This kind of song is intended for vocal display, and words are of small importance, the syllable *la* being all that is really necessary. While this style of singing dazzles the unthinking public, it should not receive applause upon the ground of conveying any superior musical message.

The coloratura singer is a vocal athlete, who has acquired great ability through persistent training, and who places her superior technique above the real art of song.

The coloratura song is little else than a series of trills, scales, turns, and various embellishments, and may be compared to senseless oratorical flights.

Proch's Air and Variations serves well for illustration. The simple and inane tune heard in the opening measures merely serves as a medium, and is not enhanced by its elaborate embellishments.

In connection with the study of songs, the tonal quality

should always be noted. As preliminary, the teacher should draw from the class the different kinds of voices (soprano, alto, tenor, bass, and baritone), and should further distinguish special types; as, lyric from dramatic soprano; or, lyric from robust tenor; or, *basso profundo* from *basso cantante.*

The peculiar song, called the "yodel," should be explained. This is caused by the abrupt changes from the chest voice to the falsetto, thus skipping over the middle tones. The yodel is also called the "Tyrolienne" from its association with Tyrolese singers.

Alpine Specialty, **Mountain High**, and **Medley of J. K. Emmet's Yodel Songs** illustrate this type of singing.

The teacher may ask the boys to name subjects particularly suited to the bass voice (despair, winter, the ocean, eternity, etc.); and to the tenor voice (love, hope, happiness, spring, the ideal, etc.).

(Songs extracted from opera and oratorio are mentioned under those special heads.)

(*b*) Opera.

(1) As a form.

This composite form has the interest of drama, music, scenery, and action supported by the orchestra.

It contains the two elements, lyric and dramatic, and in its history of three hundred years has emphasized first one and then the other. In a well-conceived opera, the two factors should be well balanced. Necessarily the text or libretto is of basic importance, — music and other accessories merely serving to "vitalize the text." This important truth was impressed upon the world by the great

reformer, Richard Wagner, and in such a manner that all recent composers of this form have shown the influence of his teaching.

The opera is a popular musical form, and from its beginning has been fostered by fashionable society. Consequently, it has suffered the decrees of fashion, the old giving place to novelty. In the Bibliothèque Nationale — one of the world's great libraries — are the scores of twenty-eight thousand operas (including the first opera, " Euridice," written by Peri, an Italian, in the year 1600 in celebration of the marriage of Henry IV of France with Maria de Medici). Of this prodigious number, less than two hundred are found today in standard repertoire of the world's greatest opera houses (Gluck's " Alceste," written in 1767, being the oldest opera performed at the present time).

Few, indeed, of the operas contain stories fit for the schoolroom. It is a regrettable fact that the usual operatic text is either inane or immoral.

For the intelligent understanding of an opera, familiarity with the text is necessary. If it cannot be told, then the work is reduced to a level of mere vocal entertainment.

There are a few operas, however, suitable for junior and senior high schools which may be presented by using the libretto to connect the text with phonograph records. From a small list may be mentioned:

" Hänsel and Gretel "
" Tales of Hoffmann "
" Le Jongleur de Notre Dame "
" Aïda "
" Il Trovatore "

"Lohengrin"
"Flying Dutchman"
"Mignon"
"La Bohème"
"Natoma"

and the three immortal comedies:

"Barber of Seville"
"Marriage of Figaro"
"Meistersingers of Nuremberg"

Of the ballad operas having suitable text should be mentioned:

"Chimes of Normandy"
"Martha"
"Bohemian Girl"

(2) Selections

Many operas not appropriate for school contain certain set numbers which may be removed from the main work. Familiarity with such forms an important part of one's education. From a wealth of material the following selections are listed as having particular interest:

Aïda: Celeste Aïda (Radiant Aïda), ten. aria; Grand (or Triumphal) March; O terra addio (Farewell, O Earth), closing duet; Selections.

Barber of Seville: Largo al factotum (Room for the Factotum), bar. solo; Una voce poco fa (A Little Voice I Hear), sop. aria.

Bohème, La: My Name Is Mimi, sop. aria; Thou Sweetest Maiden, sop. and ten. duet; Ah, Mimi, False One, duet, bar. and ten.; Musetta's Waltz, sop. aria.

Carmen: Preludes and Intermezzi (Acts I and III); Habanera, sop. aria; Flower Song, ten. solo; Toreador Song, bar. solo; Selections.

Cavalleria Rusticana: Intermezzo.

Coq d'Or (Golden Cockerel): Hymn to the Sun, sop. aria.

Damnation of Faust: Rakoczy March (Hungarian).

Dinorah: Shadow Song, sop. aria.

Don Giovanni (or Don Juan): La ci darem la mano (Thy Little Hand, Love), duet, sop. and bar.; Deh vieni alla finestra (Open Thy Window); Minuet.

Faust: Soldiers' Chorus; Flower Song; Waltz; Prison Scene, part III, trio, sop., ten. and bas.; Grand selections.

Favorita: Spirit So Fair, ten. solo.

Flying Dutchman: Overture; Traft ihr das Schiff (A Ship the Restless Ocean Sweeps) (Senta's Ballad); Spinning Chorus.

Forza del Destino (Force of Destiny): Swear in This Hour, duet, ten. and bas.

Freischütz (Free Shooter): Overture; Agatha's Prayer (Leise, leise), sop.

La Gioconda: Dance of the Hours (Ballet).

Götterdämmerung: Siegfried's Funeral March.

Hänsel and Gretel: I Am the Sleep Fairy; Susy, Little Susy (or Children's Dance); Witches' Dance; Dream Music.

Herodiade: Il est doux (He is Kind), sop. aria; Vision Fugitive (Fleeting Vision), bar. solo.

Jongleur de Notre Dame: Legend of the Sagebrush, bar. solo; O Liberty, my Life, sop. aria.

Lakmé: Bell Song, sop. aria.

Lohengrin: Prelude to Act I (Grail motive); Elsa's Dream, sop.; Prelude to Act III (Bridal Chorus); Wedding March; Lohengrin's Narrative.

Louise: Depuis le Jour (Since the Day), sop. aria.

Lucia di Lammermoor: Sextette. Mad Scene, sop. aria.

Lucrezia Borgia: Brindisi (It Is Better to Laugh), alto.

Madame Butterfly: Some Day He'll Come, sop. aria; Duet of the Flowers, sop. and alto; Butterfly's Death Scene; Selections.

Magic Flute: Overture; Smiles and Tears (La dove prende), duet, sop. bar.

Manon: Le Rêve (The Dream), ten. solo.
Meistersinger, Die: Overture; Prize Song, ten.
Mignon: Overture; Know'st Thou the Land? sop. aria; Polonaise, "I'm Fair Titania," sop. aria; Gavotte.
Orpheus and Eurydice: Ballet Music — Dance of the Spirits; I Have Lost my Eurydice.
Pagliacci: Prologue, bar. solo; Vesta la giubba (On with the Play), ten. solo.
Parsifal: Processional of Knights of the Grail.
Prince Igor: Chorus of the Tartar Women; March.
Prophet: Coronation March.
Queen of Sheba: Lend Me Your Aid.
Rigoletto: Caro nome (Dearest Name), sop. aria; La donna e mobile (Woman Is Fickle), ten. solo; Quartet (Fairest Daughter of the Graces); Paraphrase de Concert.
Romeo and Juliet: Waltz Song, sop. aria.
Samson and Delila: Song of Spring, alto; My Heart at Thy Sweet Voice, alto; Bacchanale.
Semiramide: Overture.
Shanewis: Canoe Song; Song of the Robin Woman.
Siegfried: Forest Murmurs, orch.; Siegfried's Call.
Snow Maiden: Song of the Shepherd, sop.; Go to the Forest (Aller au bois).
Tales of Hoffmann: Doll Song, sop. aria; Barcarolle; Gems from "Tales of Hoffmann."
Tannhäuser: Overture; Pilgrims' Chorus; March; Elizabeth's Prayer; Song to the Evening Star.
Thaïs: Love Is a Virtue Rare, sop. aria; Behold the Terrible City, bar.; Meditation.
Tosca: Vissi d'arte (Love and Music), sop.; E lucevan le stelle (The Stars Were Shining), ten.
Traviata: Ah fors è lui (The One of Whom I Dreamed), sop.
Tristan and Isolde: Prelude; Liebestod.
Trovatore: Anvil Chorus; Tempest of the Heart, bar.; Miserere, ten. and sop. duet; Home to Our Mountains, ten. and alto duet.

Walküre: Ho-yo-to-ho (Brunnhilda's Battle Cry); Ride of the Valkyries; Siegmund's Love Song, bar. solo; Magic Fire Spell.
William Tell: Overture.
Zampa: Overture.

Briefly explain to a class the two distinct styles in which operas have been written. First, the florid Italian, in which were set forms (like solos, duets, trios, quartets, and choruses), all strung together by a kind of spoken song (recitative); the words were poor, and the orchestral accompaniment of slight independent interest.

Then came a great reformer of opera — Richard Wagner — who created a new and more truthful form for dramatic art. He called his new form Music-Drama. He argued that a worthy text was the starting point, that music should then be added to bring out the meaning of the words, that scenery, costuming, action, etc. should be further added to express the force of the drama and to effect a unity of all the arts. There is continuous melody in the orchestral support instead of in the voice parts.

Practically all operatic writing since Wagner shows the influence of his theories.

In Music-Drama there are very few pieces that can be removed from the main work and given as independent numbers, because each one needs all of its accessories to make it complete.

To make clear this difference in style of opera making, contrast two selections, one from each period. Suggested is a number from Mozart's "Don Giovanni" — the love duet, "La ci darem la mano" (Thy Little Hand), with its exquisitely pure melody and simple accompaniment, with its coquettishness, flattery, and bantering talk of lovers. It is unadulterated beauty, though artificial as the social life of its day.

With this, contrast the Chorus of Tartar Slaves from "Prince Igor" — which was written a century later than the Mozart work. This story pictures the barbarity of the eleventh century. All things possible in music are done for the purpose of bringing out realism — dissonance, harsh, ugly tones, and

clashing colors of the orchestra. This work has bold truth, but no beauty — for there seemed no beauty in the eleventh century in Russia. The latter work, however, has great interest and strength.

(Books containing stories of the operas are issued by phonograph companies. Every teacher of school music should have a desk copy. Especially recommended are Victor Book of the Opera; and the Lure of Music by Olin Downes.)

(*c*) Oratorio.

(1) As a form.

This musical drama consists of set pieces (as arias, duets, choruses, etc.), joined together by recitative, or spoken song.

It is given in concert form with orchestral accompaniment, but without scenery, costuming, or acting.

The text is sacred and usually based upon Biblical themes.

The name comes from the oratory of the church, where it was first performed. Its history begins about the year 1600 when an Italian monk wished to make the church service more attractive. Its prime purpose, however, is forgotten; for the oratorio to-day has little connection with religious service, being given to secular audiences in concert form.

The very nature of oratorio precludes humor and romance. This may account somewhat for its lack of popularity. Its serious and dignified character demands high musicianship from the composer, and thoughtful attitude from the listener.

The absence of action and scenery makes the music appeal solely to the ear, rather than to the eye, as in opera. As compared with opera, which is theatrical, oratorio is dramatic. The chorus is an important feature of oratorio,

It is a valuable part of one's education to have sung in the choruses of "The Messiah," "Elijah," and "The Creation"; but, whether or not such works as a whole are introduced into the high school music course, it is desirable that well-known extracts from the great oratorios should be heard often enough to become familiar.

(2) Selections.

Creation: The Heavens Are Telling, cho.; With Verdure Clad, sop. aria.
Elijah: If With All Your Hearts, ten. solo; Lift Thine Eyes; Oh, Rest in the Lord (alto solo).
Judas Maccabæus: Sound an Alarm, ten. solo.
Messiah: And the Glory of the Lord, cho.; Comfort Ye My People, ten.; Glory to God, cho.; Hallelujah Chorus; He Shall Feed His Flock, alto; I Know That my Redeemer Liveth, sop.; Pastoral Symphony.
Queen of Sheba: Lend Me Your Aid, ten.
Redemption: Unfold Ye Portals, cho.
Samson: Total Eclipse (No Sun! No Moon!) ten.
Saul: Dead March.
St. Paul: But the Lord is Mindful of His Own, alto.
Semele: Oh, Sleep! Why Dost Thou Leave Me? sop.
Stabat Mater: Cujus Animam, ten.; Inflammatus, sop. and cho.
Theodora: Angels Ever Bright and Fair, sop.

(Special records are made which contain a variety of themes from leading oratorios. They are recommended for the class room.)

Closely associated in religious character are the great Masses. Among choruses from this class are suggested:

Twelfth Mass (Mozart): Gloria.
Messe Solennelle (Gounod): Sanctus.

II. *Instrumental Music.*

In introducing this subject, make this brief and definite statement:

Broadly speaking there are two styles in music composition. (Arrange on the board two columns and write therein the italicized words, as explanation is made upon the two divisions of this subject.) The terms, *absolute* and *program*, correspond closely to *Classic* and *Romantic* periods in music history. The first style places emphasis upon *form* (or *design*); the second, upon *content* (or *expression*). The first suggests *how* tunes are arranged; the second, *what* they are about.

Absolute music is *pure;* it depends upon nothing but its own beauty. That beauty is expressed through formal and prescribed outlines which were considered essential by composers of the eighteenth century. Form was placed above content, and as the perfection of form is an *intellectual* process, this kind of music makes an intellectual appeal.

This music reached its highest expression in the *eighteenth century* through *Bach, Handel, Haydn, Mozart,* and *Beethoven* (who closed the Classic period about 1804 and also introduced the Romantic).

"The Classical period in music expresses pure beauty in symmetrical form."

Romantic music places content above form and may be merely *suggestive* and *poetic,* or *realistic,* with a *program* or definite story. It is *free* from formalism. A romantic composer makes a new form for his *emotional* need instead of an intellectual outline.

Among romantic composers of the *nineteenth* century who should be remembered are *Schubert, Schumann, Mendelssohn, Chopin, Liszt,* and *Wagner.*

An analogous illustration may be made through two kinds of poetry; as, for example, between a sonnet and free verse. It is all poetry. The sonnet follows a conventional form in which fourteen lines are rhymed according to certain rules and fixed

meter. One dominant thought is expressed in two divisions of the form — the first eight lines, and the closing six, each having a sense of completeness. (Read the sonnet, page 237.)

Free verse, on the other hand, has a free form and few restrictions upon its mode of expression — the poetic content being of first consideration.

The title of an instrumental composition has a peculiar significance. Upon a printed program absolute music may be designated merely as "Sonata," "Opus 42," "Allegro," "Andante," and the like; in other words, the title reveals but little of the character of the music.

Conversely, program music has a title which gives a clew to its content; as, "The Spinning Song," "Dance of the Goblins," "The Wild Horseman," "The Brook," and the like. In such pieces, the composer has been inspired by something outside the realm of music.

Absolute music has few themes, and these are repeated and developed (worked out) so as to effect variety and balance. It has a kind of logic and definiteness consistent with prescribed form.

Romantic music has freedom, and its form depends upon the variations of a mood or the outline of a story.

The listener should know in advance the subject of program music, and, if possible, the thoughts which inspired the composer.

With this introduction, take up the lesson upon absolute music.

(*a*) Absolute.

(1)The main object of the first lesson is to teach the class to follow the phrase and learn what the composer does with it (as form is created).

Review the lesson on form (page 60), evolving the same diagram upon the blackboard which shows the arrangement of themes in the French Rondo, **Amaryllis** (La Clochette). — Henry Ghys (?).

This composition contains three musical themes, expressed without development, and with no variety in key, tempo, or rhythm.

Follow with other short pieces in classic style. Familiar is **Rondino on a Beethoven Theme.** — Kreisler. (This illustrates the point also, that a modern composition may be made in the old-fashioned form.)

Listen to the first short theme (several times), call it " B " for Beethoven and write " B " every time it is heard. For every other theme write " K." At the close, one sees how much Mr. Kreisler added to the original. Also notice how the themes balance. By the way, how many measures long is the Beethoven theme? and in what rhythm is it? (Eight measures; 3–4.)

A rondino is a little rondo, and this one is about as tiny as one could be to meet requirements of three tunes with repetitions.

To become familiar with this beautiful and formal style of music, use also a variety of minuets and gavottes. It will be noticed that there are never more than three themes, that these balance in length, and are simple enough to sing. Especially recommended are:

Gavotte in E Major (Bach); Gavotte (Gluck — Brahms); Gavotte (Gossec); Gavotte in B Flat (Handel); Gavotte (Mozart); Gavotte (Popper); Second Gavotte (Sapellnikoff); Gavotte, from " Mignon " (Thomas).

Minuet in G (Beethoven); Menuet, from L'Arlésienne (Bizet); Minuet (Boccherini); Minuet (Gluck); Menuet (Haydn); Menuet D Maj. (Mozart); Minuet from " Don Juan " (Mozart); Minuet (Paderewski).

From familiarity with several of these simple pieces, it is easy to follow a single movement of a Haydn or Mozart symphony.

(2) The next illustration should contain the development of the theme.

Of primary simplicity is the Andante movement of the **Surprise Symphony,** by Joseph Haydn.

Write on the board the first theme:

d d m m | s s m - | f f r r | t t s - |

d d m m | s s m - | d d fi fi | s - s - |

Have it sung by the class. (Key of C; 2–4 measure.)

Explain that this theme may be expressed through different keys and with much variety, but its identity must not be lost.

As the music is played, ask the class to count each time the theme is heard. Answers will vary, therefore play again while a pupil marks on the board each recurrence.

Note the formal closing in which one can easily imagine the etiquette observed by " Papa " Haydn at the Esterhazy Court.

The teacher may explain the abrupt chord in the Andante movement which gives name to the symphony, and, furthermore, illustrates Haydn's sense of humor. (The explosive chord was to awaken those who often went to sleep during the slow movement of a Symphony.)

Play also the Allegro di molto, or fourth movement of the Surprise Symphony, while the class follows the first theme; play again and follow the second theme.

In the Mozart Symphony in E Flat, the fourth movement contains an interesting development of a single phrase which is repeated more than sixty times, and developed in two short passages — easily followed. The phrase has two separate figures which fly in rapid succession after each other in fugal fashion, and the repetition stresses first one then the other.

Write the syllabic phrase on the board; have the class sing it several times, each time faster until it approaches the *presto.* Repeat the phrase on the record, then play throughout from the beginning, while the class marks the number of times it is heard. Thereafter hear it for pure joy without thought of analysis. (In relating this movement to the whole Mozart Symphony, the teacher may use text on page 165.)

For further treatment of the Symphony, see page 164.

(*b*) Program Music.

(1) In introducing this subject review the points which make clear its distinction from absolute music (page 117). The object of this lesson is to teach the class to follow the phrase-idea and learn how it is varied and elaborated. The form is not to be analyzed as in the classic style.

Write on the board: *d - m - s -* | *s - - -* | and have class sing several times in rapid tempo. "Blue Danube Waltz" is recognized. Play the first waltz, while class counts repetitions of the figure. There will be different answers at first, so play again until most of the class hear seven.

Was the figure always expressed in the same way? "No, sometimes higher or lower than the first one." Was it ever in the minor? "Yes, the last time." Variety kept it from becoming monotonous — as will be seen, if the teacher should play it seven times in the same way.

As a variant use the Trio of Marche Militaire (Schubert). There is a persistent figure of four tones which seem to knock or thump above the rest of the sounds. Sometimes they are: *m - m - m - m -*; or *s - s - s - s -*; or again in the minor *l - l - l - l -* with varied harmony and instrumentation. Seventeen times the figure is reiterated in the short movement. The figure in itself is nothing, but the manner of its treatment shows genius, — "the ability to make much out of little."

Another short number which lends itself well to this thought of "figure-observation" is **Praeludium**, by Järnefelt. There is a fascination almost exciting in following the repetition of *s - l - t - d -* | *s - l - t - d -* | *s - l - t - d -* | as it continues in the bass, struggling as it were for notice above the jolly little dance tune which whirls about in the treble.

As another variant, use "In the Hall of the Mountain King" where the ugly figure *l - t - d - r - m - d - m -*, etc., is repeated thirty-seven times without monotony. These illustrations of "unity in diversity" become fascinating to young people — who are in the age of "tricks and puzzles"; but the teacher

should use pieces which are familiar and interesting, tactfully introduce the idea of figure repetition, never stress the exact number of times the figure is heard as though it were of supreme importance, nor persist in this feature of a lesson too long at one time.

(2) Illustrations.

Rustle of Spring. — Sinding

One anticipates a restlessness and joyousness in the title, and also a poetic grace not possible in absolute music.

A class seems to retain the little tune or phrase if it is seen as well as heard; therefore, continue to use the blackboard and have the theme sung several times.

This dominant theme, *l - m. l | s - d. r | m -. s | l - m. l | s - d. r | m*, has florid treatment and its variety is gained through a series of modulations — or changing keys. It is delightfully lyrical. The hope and joy of spring are found in the ascending *d - r - m -* which closes each phrase.

Sinding ranks second only to Grieg among Norwegian composers.

The Spinning Song (Mendelssohn) may be used as a variant for the preceding.

From the title the class will anticipate the rapid tempo, delicate whirr of wheel, circular motion, the light, cheerful tune of the singer. The melody is contagious:

$\overline{m} \mid \bar{r} - - \bar{d} - t - - l - \mid s - - s - s - l - t - \mid \bar{d} - - \bar{d} - \bar{d} - \overline{m} - \bar{r} - \mid \bar{d} - t - l - s - - \overline{m} - \mid$ (repeat)

This is one of the best known of Mendelssohn's "Songs without Words." From the same series is the "Spring Song," which every one should recognize, and which may suitably be introduced into this lesson. After its hearing, elicit from the class the joy, lightheartedness, and buoyancy of young life; the restlessness in the rhythmic accompaniment, exhilaration

and delicacy in the melody, — which suggest rippling streams, graceful nodding of tree tops, bird songs, etc.

Associate with the music certain pictures and poems which have the same delicacy, grace, and joyousness. Use also "On Wings of Song," which has the same character.

Create interest in Mendelssohn whose first name was Felix, meaning happy, and whose music usually has that same characteristic.

Narcissus. — Ethelbert Nevin

This familiar little piece, used in former lessons, is a romantic composition containing two ideas which are based upon the story outline rather than the formal phrase. The pleasing tune representing the boy is a complete idea; the transformation of the boy into a flower is the second idea. One does not think of further analysis. To dissect this piece would destroy its beauty and unity.

Valse Triste. — Sibelius

The title indicates the mood and rhythm of the piece: "A Sad Waltz." The emotional outline follows the story which tells of an aged sick woman who is near death. In her delirium she thinks she sees spectres enter and dance about the room. She tries to rise and join them but falls back from exhaustion. Again they dance, and again she catches their spirit. But in vain! The composition ends as it began, with the gloom and dreariness of the death chamber.

Chorus of Dervishes. — Beethoven

This extract from the series of pieces which Beethoven wrote for the play, "Ruins of Athens," is a vivid picture of whirling fanatics. Besides the genuine interest in the music, there are several subjects suggested by the title which may be given class assignment. (The occupation of Athens by Mohammedans in the war between Greece and Turkey, 1821–1829 — that war which took Byron and other British sentimentalists to the East — has inspired painting, poetry, and music.)

If I Were a Bird. — Henselt

As the subject implies, the piece is airy and delicate, with a contagious melody. Both tune and accompaniment are found in an endless flow of arpeggios.

At the Brook. — Boisdeffre

Review this number (page 48) and add the romantic interest which is found in the melody of the lovers — in the middle section of the piece, when the rippling accompaniment has ceased. The music closes as it began, thus giving unity.

Feux-Follets (Fireflies) by Philipp, and **Etincelles** (Sparks) by Moszkowski, have such imaginative features that a class readily anticipates such description as: rapid, light, staccato, darting-like melody, brilliant, delicate, etc.

Several romantic numbers mentioned in preceding pages may be further developed through closer correlation between language and art lessons. Expand the suggested treatment of The Bee, The Swan, and The Butterfly (page 47) by having the students, now more advanced, write compositions about the music and add illustrations which employ principles learned in the drawing lessons.

There is a large number of compositions in romantic and program style which are suitable for this type of lesson. It is difficult to select one group in preference to another.

The teacher should feel intimately acquainted with a piece before giving it to the class; should give the story outline — where there is one of authority — and aim to develop the imagination from any decidedly poetic mood.

Let these two further points be clear to the teacher: this emotional type is not to be diagrammed like the classic and formal style — though there is interest in noting recurrence of figures; and the class should know the title in advance of hearing the music.

Dance of the Goblins (Ronde des Lutins). — Bazzini.
Dance of the Marionettes. — Glazounow.

Dream Music, from " Hansel and Gretel." — Humperdinck.
Finlandia. — Sibelius.
From the Canebrake. — Gardiner.
From an Indian Lodge. — MacDowell.
Funeral March of a Marionette. — Gounod.
Golliwog's Cakewalk. — Debussy.
Gondoliers. — Nevin.
Invitation to the Dance. — Weber.
Liebestraum. — Liszt.
Little Bird (Vöglein). — Grieg.
Lonely Traveller, The (Einsamer Wanderer). — Grieg.
Magic Fire Spell, from " Valkyrie." — Wagner.
March of the Dwarfs. — Grieg.
Nutcracker Suite. — Tschaikowsky.
Peer Gynt Suite. — Grieg.
Processional of Knights, from " Parsifal." — Wagner.
" Raindrop " Prelude, Op. 28, No. 15. — Chopin.
Ride of Valkyries. — Wagner.
Spinning Wheel of Omphale. — Saint-Saëns.
Sylvains, Les (The Fauns). — Chaminade.
Tambourin. — Gossec; also Rameau.
Venetian Love Song. — Nevin.
Witches' Dance (Hexentanz). — MacDowell.
Witches' Dance, from " Hansel and Gretel." — Humperdinck.

There is a group of clever short pieces with titles not wholly significant to young minds, yet which can be readily appreciated when understood. Following class discussion of the meaning, play **Badinage** (Herbert); **The Flatterer** (La Lisonjera) (Chaminade); **Juggleress** (Moszkowski); **Les Sylvains** (The Fauns) (Chaminade); **Pirouette** (Finck); **Pasquinade** (Gottschalk); **Serenade Badine** (Gabriel-Marie); **Dr. Gradus ad Parnassum** (Debussy).

After a class has had several lessons on romantic music and shows effects of this imaginative stimulus, talk with it briefly about the manysidedness of such music, the joy which comes

to one who has large imagination, and the close relationship between the two.

Ask the class if any of them has known a person without imagination. One who cared not for poetry, saw no beauty in pictures, never noticed a sunset, nor flowers, nor colors in nature, nor heard the birds sing, nor felt the wonder of the stars; scorned fairy stories and folk lore, thought music fit only for women and a few sissy men, seldom saw the point in fine humor, — in short, lacked that rich intelligence which grows more beautiful with years.

Since almost every little child has imagination and plays "make believe" games, it would seem that deficiency in the adult was the result of neglect. Imagination and the æsthetic senses must be encouraged and stimulated in early years, else they are stifled by harsh realities of mature years.

Music belongs to youth. It appeals to every emotion; it is made of imagination. There is a little poem which expresses this breadth of music which you would like to learn. It is called "Pan Pipes." You may copy the words from the board and recite them tomorrow. You may know that Pan has the proud distinction of being the first one to play music into the ears of man. In early mythology he is represented as blowing two long pipes — or whistles.

Pan, wandering down the mountain side, his youthful feet astray,
Fingered his pipes, and lo! the world came out to hear him play.

"A song of fairies," cried the child, "of daisy fields abloom";
"A song of love and dreams," soft sighed the lovers thro' the gloom;

"A song of victory," cried the man, "of valorous deeds and might";
"A song of safety," sighed the mother, "thro' the long, dark night";

"A song of peace," beseeched the old, — careworn and tired of strife,
And Pan looked on the world and smiled, and — piped the *song of life.*

(Author unknown)

Each one finds in music what appeals to his own nature or mood. In sorrow it is a solace; it is fairies to a child; it is

love to lovers; patriotism to the soldier; comfort to the watchful mother; peace to the old, and full of promise and hope and beauty to *every one who hears.*

(3) A rearrangement for any instrument, of a composition not originally designed for that instrument, is called a *transcription* or *paraphrase.*

This method of treatment requires unusual musicianship if the original form is to be strengthened and artistic character is to be preserved. Unfortunately, it has been so widely employed by the incompetent as to be in disfavor.

Among artistic rearrangements, the following are suggested:

Hark, Hark, the Lark! Originally a song by Franz Schubert, elaborated for the piano by Franz Liszt. (Liszt, by the way, has been the most successful composer of this form.)

Paraphrase de Concert "Rigoletto." The familiar quartet from the Verdi opera made into a brilliant piano number by Liszt.

Fritz Kreisler has paraphrased for the violin the **Minuet** which Paderewski wrote for the piano.

La Campanella (the Chimes), famous violin composition by the great Paganini, is arranged for piano by Liszt.

Irish Tune from County Derry, an old folk song, and **The Waltz of the Flowers**, from the orchestral "Nutcracker Suite," have been transcribed for piano by Percy Grainger.

The **Gavotte** from Gluck's opera "Armide" has been beautifully paraphrased by Brahms.

Ave Maria (Bach — Gounod)
Blue Danube Waltz (Strauss — Schulz — Elver)
Deep River (Negro Spiritual) (Coleridge-Taylor)
My Sweet Repose (**Du bist die Ruh**) (Schubert — Liszt)
Erlking (Schubert — Liszt)
Liebesleid (Kreisler — Rachmaninoff)
Magic Fire Spell (Wagner — Brassin)

Maiden's Wish (Meine Freuden) (Chopin — Liszt)
On Wings of Song (Mendelssohn — Liszt)
Ride of the Valkyries (Wagner — Hutcheson)
Serenade (Schubert — Liszt)
Trout, The (Schubert — Heller)
Turkey in the Straw (Negro Jig Tune) (Grainger)
Turkish March (Beethoven — Rubinstein)

(4) Somewhat allied to the transcription are pieces in which a theme is given variations. This sort of composition has become so hackneyed and cheap as to be intolerable to those who sense musical values.

In the Adolescent Period, however, boys and girls do like pieces with variations. The explanation may lie in the fact that at this age they like to adorn themselves; hence ornamentation and embellishment in music make a natural appeal.

It becomes necessary to arouse a sense of discrimination between pieces of this general character.

The teacher therefore must make clear this thought: that the greatness of a composition does not depend so much upon the character of its theme as upon the way in which it is treated. Each variation should throw a new light upon the theme and be something more than a mere exhibition of scales and arpeggios.

Write on the blackboard:

The Harmonious Blacksmith. —George Frederick Handel (1685–1759).

Explain that the title is purely fictitious and was not used by the composer. The piece contains nothing which would suggest the blacksmith or his trade. Originally it was known as a "lesson" composed for the young English Princess Anne, — Handel's royal pupil.

(5) In this connection also may be presented a lesson showing the artistic treatment of certain small and familiar forms (as the waltz, lullaby, marches, etc.).

Play a plain folk dance. Follow with an æsthetic waltz which is for dancing. Then use an artistic composition based on the waltz rhythm but not intended for dancing. The first seems commonplace; the second is pretty — perhaps even beautiful; the third is idealized or glorified. Again, the first is like a statement of plain facts; the second may be delightful or graceful prose; the third is exquisite poetry and filled with fancy and imagination.

Chopin wrote fourteen idealized waltzes, of which the one in D Flat Major, Op. 64, No. 1, is most familiar and most simple. It is sometimes called the Little Dog Waltz, the Minute Waltz, or the Corkscrew Waltz (note on page 241).

Greatest of the Chopin waltzes are Op. 34, No. 1, A Flat (called Valse Brilliante); and Waltz in G Flat, Op. 70, No. 1; and in A Flat Major, Op. 42; and in C Sharp Minor, Op. 64.

Other excellent illustrations of this poetic type of dance are by Brahms (Op. 39, No. 15, particularly contagious), Weber, Arensky, Schubert, Sibelius (Valse Triste), etc.

(By tapping the leading accents in an idealized waltz, the less musical members of a class will sense its waltz-like character.)

Other old dance forms, as the *polonaise* and *mazurka*, have been idealized for the concert program. No composer has been more successful than Chopin, and no class of pieces for the piano are more pleasing than these.

Create respect for Chopin, a romantic composer, called "the poet of the piano."

(6) Artistic treatment of the lullaby is well shown in the Chopin **Berceuse**, or **Cradle Song**, one of the most poetic conceptions of a beautiful idea. Concerning it E. Baxter Perry says: "It is the finest cradle song ever

written for the piano. The left hand may be said to rock the cradle all the way through by alternating two simple chords in a swinging motion. The right hand sings the mother's song in a soft melody. And over this melody, Chopin has flung a delicate embellishment of tones, falling soft and light as moonlight or dream pictures."

In the Sensory Period the children learned to distinguish the rocking of the cradle and the mother's song in every lullaby. The same features mark also the more artistic expression.

Write on the blackboard the rhythmic figure heard throughout in the bass — representing the cradle motion — and have the class sing it several times.

$$\underline{d} - s - \overline{m} - \overline{f} - s - - \mid \underline{d} - s - \overline{m} - \overline{f} - s - - \mid$$

(Key of E Flat; 6-8 measure; andante.)

Write also for the class the first strain of the "mother song:"

$$m - - - r - s - m - \mid r - m - d - \underline{l} - \underline{t} - r - \mid \underline{s} - \underline{t} - d - r - f - l - \mid s - f - m - r - d - r - \mid \text{(and repeat)}$$

or play a few measures of the piece while the class follows it audibly.

Berceuse, from Godard's opera, "Jocelyn," is tenderly appealing, though it is a song from a lover's instead of a mother's heart.

(7) Apply the idea also to artistic expressions of the march. Illustration may be made through:

Marche Militaire. — Schubert.

This famous march reveals the composer's genius for rhythm and melody. Its spirit and brilliant character suggest some gala parade rather than the tramp of military feet.

In this list of idealized marches, each selection has some historic or romantic interest.

Bridal Procession. — Grieg
Children's March, " Over the Hills and Far Away." — Grainger
Funeral March, from Sonata, Op. 26. — Beethoven
Funeral March, from Sonata, Op. 35. — Chopin
Funeral Dirge (Ase's Death). — Grieg
Gum Suckers' March. — Grainger
March of the Dwarfs. — Grieg
Marche Miniature. — Tschaikowsky
Marche Slave. — Tschaikowsky
Siegfried's Funeral March, " Götterdämmerung." — Wagner
Swedish Wedding March. — Soderman
Triumphal March of the Boyars. — Halvorsen
Turkish March, from " Ruins of Athens." — Beethoven
Turkish March, from Sonata in A (No. 11). — Mozart
Wedding March, from " Lohengrin." — Wagner
Wedding March, from " Midsummer Night's Dream." — Mendelssohn

(8) Under minor romantic forms, the barcarolle, nocturne, and serenade have fascinating interest in this period of life.

Review **Barcarolle**, from " Tales of Hoffmann " (page 47).
Play also, **Gondoliers**, from " A Day in Venice," by Nevin.
Barcarolle: **Auf dem Wasser zu Singen.** — Schubert.

Write on the blackboard:

Nocturne

Derive meaning of the word from the class — if possible. Although literally a night piece of romantic and dreamy character, the name has been misapplied to many compositions without any particular character. As compared with the serenade, it may be said to contain more of the poetic element. The nocturne has no fixed form.

Play **Nocturne from " Midsummer Night's Dream."**
Have class follow the opening theme audibly.

Relate it to the incidental music which Mendelssohn wrote to accompany the Shakespearean comedy. This Nocturne is played at the close of the third act, as the four chief characters are lying asleep and Puck says:

> "On the ground, sleep sound:
> I'll apply to your eye, gentle love's remedy."

A beautiful solo for the French horn occurs in this number. Key of E; 3–4 measure; andante.

s. s | d -. s dr | r - m - s - | f - m - r - | s - - m - | d - t - d - | d - r -. m | f - . m rd | d - t - (repeat)

The most poetic expression of the *nocturne* is found in compositions of Chopin. A class should be able to recognize at least one of his nineteen.

Probably most familiar is that one in E Flat (Op. 9, No. 2). Exquisitely beautiful, also, are those in: F (Op. 15, No. 1); F Sharp Major (Op. 15, No. 2); and G Major (Op. 37, No. 2).

(9) A lesson should be given on the serenade, with illustrations drawn from both vocal and instrumental compositions.

The serenade is one of the most interesting of romantic forms, and some reference to its history and special character may be made. It is an ancient feature of courtship, and two hundred years ago no lover of fashion wooed his lady fair without this fervent music. Addison says, in "The Tatler," "One would think men hoped to conquer their ladies' hearts as people tame hawks and eagles, by keeping them awake or breaking their sleep."

The serenade in one sense denotes a nocturnal love song of soothing and tranquil character. The word, derived from the Latin adjective meaning serene, suggests the character of the weather for this special kind of music. It is

given under the window of the person to be entertained and should be suitably accompanied by a small instrument which the lover may carry. It must have appealing melody and tender words.

The teacher should explain that there are two distinct arrangements of the serenade:

(1) In which the lover sings alone to the lady, and (2) in which she answers him in a love duet.

What voice is associated with the subject? (Tenor.)

Has any one heard a bass voice singing a serenade? Why not?

Does not the bass love romance and sentiment as fully as his light-toned brother? (Art is truth, and the thought of love contains hope and buoyancy of spirit, and the voice suitable must soar.)

There is a wealth of composition in this favorite form. The following are suggested:

Serenades by Drdla, Drigo, Halévy (" Call Me Thine Own "), Moszkowski (Sérenata), Pierné, Schubert, Schumann (" Voice of Love "), Titl, Tosti.

Some of these were originally instrumental versions; while others had suitable words. Some serenades are idealized and merely for concert purposes; as, " I Hear a Thrush at Eve " (Cadman); " Who is Sylvia " (Schubert), etc. There are some beautiful morning serenades also (technically called *aubade*); as, " Hark, Hark, the Lark ! " (Schubert), and " Mattinata " (Tosti).

(10) Among other small instrumental forms of importance and interest are the (1) *Etude;* (2) the *Prelude;* and (3) the *Caprice.* These are natural products of the romantic movement.

(1) The *Etude* is technically a *study.* Etudes are written for concert performance and are fascinating in their problems of technical skill. Most famous are the Etudes by Chopin; and

of his group, best known are Op. 10, No. 5 (called the " Black Keys " Etude), and Op. 25, No. 9 (called the " Butterfly " Etude), and Op. 10, No. 12 (Revolutionary).

(2) *Preludes.* Here also Chopin showed his mastership. These short pieces suggest a mood or picture and are complete in themselves rather than introductory to some larger work (as the Prelude to " Lohengrin," Prelude to " Carmen," etc.). Of his twenty-four compositions in this form, most simple and tuneful are: No. 9 and No. 20 (both Largo, very short, and in deep, pensive mood), and No. 15, known as the " Raindrop." Most of these preludes were written in 1838–1839 when the composer was living on the Island of Majorca, battling against a fatal illness. The last-named Prelude was thought out during a trying night when the continual dropping from rain on the roof overhead kept him from sleep. The ingratiating melodies heard first above, then underneath the persistent raindropping, haunt one as they must have haunted the mind of Chopin on that lonely night. This is truly one of the romantic numbers that one never forgets.

No Preludes of more recent period exceed in popularity the two of Rachmaninoff, the C Sharp Minor, and the G Major. Both of these Preludes contain sharply contrasted short movements which would seem to have some definite program outline. The composer says there is none. Each listener may make his own.

(3) The *Caprice.* This is perhaps the most freely treated of all forms, indeed it sometimes seems so free and irregular as scarcely to have form. It is variously called capriccio, capriccioso, capricietto, and capricieuse. The term defines itself as coming from *capra,* meaning goat. The music capers like a goat, skips about, first here and there; high, then low; fast, then slow; whimsical, flighty, — always having abrupt changes in pitch and tempo.

Use the beloved **Caprice Viennois** by Kreisler, or the **Introduction and Rondo Caprice** of Saint-Saëns. In the initial presentation, one gains immediate interest of a class by beginning with the sentimental melody rather than with the opening

measures. Have this melody hummed by the class, then tell them about the whimsical beginning with such abrupt changes that it is called " Caprice."

The **Rondo Capriccioso** by Mendelssohn is one of the best known of his piano pieces.

III. *National Music.*

(*A*) In general

Music should be related to geography and history lessons at the time they are studied in the different grades.

Preface the first lesson arranged for this correlation with a brief talk upon the significance of nationalism — as revealed through music.

The term " nationalism " reflects the characteristics of the whole people. The spontaneous music of the primitive people is termed folk music and consists of songs and dances. It is emotional rather than intellectual and expresses the human side of man. Hence, it has been called *heart* music.

After the development of a nation, there comes the product of the cultured mind; this is termed *art* music.

National school or national art refers to a collection of music associated with certain individuals. On the other hand, folk music being of obscure origin, reflects the mass. Some one has called it " heart throbs of the common people."

Art music is inspired by heart music, and while glory may be accorded individual composers, the people are after all the real source. The study of any nation is incomplete without some consideration of its music.

It seems most suitable to consider first the country whose songs are most familiar.

(1) Songs of America

American Fantasie. — Herbert
America Forever Fantasia
General Mixup U. S. A. March. — Allen
Medley of Patriotic Airs
Memories of the War

For illustrating work on the board, the third number is selected. (Names of the tunes are to be written as they are recognized by the class.)

Columbia, Gem of the Ocean . .	Patriotic Song
Dixie	Folk Song
America	National Hymn
Battle Cry of Freedom	Patriotic Song
Sailor's Hornpipe	Folk Dance
Yankee Doodle	Military Tune
Marching through Georgia . . .	Patriotic Song of Civil War
Star-Spangled Banner	National Anthem

Each selection may be classified (as in the second column); geographical and historical data may be attached to each number, and stories told of the composers. Stephen C. Foster is of particular interest.

A national hymn is dignified and simple enough to become popular.

A patriotic song is more extended in form, usually has the verse and chorus structure, has patriotic words, and is indorsed — though not necessarily officially — by the nation.

Following the songs of America, national airs of other countries may be considered.

Explain that such airs are spontaneous and spring from crises in a nation's history. With few exceptions, great national airs have been written by obscure composers.

In each air one finds some predominant characteristic, usually religious or military —with occasionally a tender sentiment.

The "Marseillaise" is an eloquent expression of the military

spirit. The national hymns of the old Russian and Austrian empires were wholly religious. "Rule Britannia" suggests neither the army nor the church, but has the emotion of a spirited home or folk song. Of all national airs, "America" has made the broadest appeal. It has unusual variety in a compass of seven tones. The origin of this tune is obscure, but at some past period, it has been of national importance in Prussia, Denmark, Switzerland, England, and the United States. It is said to have inspired Haydn — during his London visit (1790–1797) — to write the Austrian Hymn.

The following medleys containing national airs are suggested:

Cosmopolitan Overture
National Airs of the Allies

Before playing the medley, write on the board a list of the countries represented; in an opposite column write the title of the music associated with each one — obtained from the class as far as possible.

England	Rule Britannia
France	Marseillaise
Italy	Garibaldi Hymn; or, Royal March
Belgium	La Brabançonne

Etc.

A music lesson concluding the study of each country should contain the national hymn, a folk dance, a folk song, and one or more expressions of the art music which reflects the national spirit.

Music which is national should be related to a geographical map. The class may tell about characteristics of the people. Pictures may be shown, in fact every legitimate means should be used to impress the class with the universal force of music and its vital importance in a nation's life.

In national and folk songs the children may accompany the record, as in almost every instance the key is suitable for unison singing. Words of the important national hymns are easily obtained, but as they suffer so from translation it is as well for the class to sing the syllable *la*, or to whistle, since it is usually the tune rather than the words which makes such music live.

Catalogues for records and rolls are so completely classified and indexed that it seems unnecessary to add in these pages a lesson for each country.

(2) The following lesson on Russia may be taken as a model:

Introduce with this brief résumé:

Broadly speaking, each nation has two kinds of music: *heart* and *art*. That which springs from the heart includes folk dances and folk songs. It is emotional rather than intellectual, and expresses the human side of man. Art music is the product of the cultured mind, and is often inspired by heart music.

Since the World War there is no recognized national air of Russia. The old one, however, is dignified, easily recalled, and is found in many of the school textbooks. There is every reason why it should be known and associated with the past Russia, particularly since it is a feature of such serious compositions as Overture "1812," Marche Slave, etc.

Folk songs and folk dances recorded by the *balalaika* orchestra are peculiarly national. The balalaika is a primitive instrument of Russia. It resembles a mandolin, having a triangular body, has but three strings and is made in various sizes producing tones from tenor to heavy bass. In their dances there is a kind of barbarity that suggests the newness of modern Russia. Not so long ago this country was medieval; in fact it has no classic period of art. The first musician of note lived less than one hundred years ago.

Characteristic folk dances are:

Bright (or Shiny) Moon (A wedding song)
At a Russian Inn
Hay Harvest
Lesginka
Kossak, and Trepak
Kamarinskaia (refined version for school dancing)

Russia is rich in folk songs. They record every deep and tender emotion. Few songs are frivolous or light. None from the large number is more characteristic of old peasant life than the well-known **Song of the Volga Boatman.** It reflects the drudgery of men who trudged along the bank of the river pulling heavy barges. The painful monotony is felt in both words and tune. The words have many translations, none more appealing than:

Pull, boys, pull; pull, boys, pull.
Pull, though weary; pull, boys, pull (Repeat).
Heav'n may help the poor man's need,
Soon the end will crown the deed.
Pull, boys, pull for yon is the shore, —
Man shall labor evermore.

Locate the Volga River and develop its commercial importance to the nation.

Most of the great music of Russian composers contains melodies taken from the mass of folk music.

A familiar example — and dearly loved — is the **Andante Cantabile** (Op. 11) of Tschaikowsky. The slow tempo and singing character of the melody are sensed in the title. The composition is based upon two Russian folk songs. Both themes are so tuneful that they are quickly learned. It is said that Tschaikowsky heard the first theme from a workingman who was employed near the composer's home. The second theme is a delicate and distinctive voice heard above a persistent bass figure. This little four-tone figure is played again and again through forty-three measures — never becoming monotonous but really fascinating through repetition. (This recurrence

in the bass is called *basso ostinato* — which is just the Italian word for obstinate.)

Much of the music of Russia is tinged with the oriental. Russia sprang from Tartar hordes, and the traces of Asiatic influence are seen in the literature and in every phase of their art.

So distinctive is Russian music, that with a little experience one is able to distinguish its nationalism. It has strength, boldness, originality; its greatest composers, Tschaikowsky, Borodine, Moussorgsky, Rimsky-Korsakoff, Cui, Rachmaninoff, reflect in their music at times mysticism, barbaric splendor, daring colors, and woeful emotions. (Rubinstein is not included because his work lacks national character.)

Play the **Orientale** by César Cui without announcing the title, and many of the students will say that it sounds like an oriental piece. There is something haunting about this piece, by the way, and a class will ask to hear it more often than a more sentimental number.

Play also, from "Caucasian Sketches" by Ippolitow-Ivanoff, the **March of the Sardar** (a Caucasian chief), and **In the Village** (a native dance). Like these, also, in heroic and vigorous treatment is the **March** from "Prince Igor," an opera by Borodine. (The historical background for this opera is also in the Caucasian mountains in the twelfth century.)

Hopak, a boisterous, sturdy song by Moussorgsky, is intensely Russian, in fact, could belong to no other people.

Marche Slave. P. I. Tschaikowsky

This composition has an interesting history. In 1876, war existed between Turkey and Servia, in which Russia was also involved. A concert was given in St. Petersburg for wounded soldiers, and the greatest of Russian composers was commissioned by the Czar to write a grand and historical march for the occasion.

This musical composition in some degree pictures three periods of Russian history. (Words underscored are for the board.)

1. A dirge-like theme (represents the sad and hopeless hordes in the Middle Ages who wandered over the vast steppes; a nomadic, unorganized people which might be likened to our American Indians).

2. A merry folk song (reveals the social condition, after settlements were effected and home life began. The high-pitched tune may, in a way, represent the faith and hope of the people).

3. National hymn (declares the dignity of a nation and the establishment of an Empire).

4. Formal close (contains only conventional ideas).

At one place in the composition, the folk song and the national hymn are skillfully blended.

(3) The following lesson may be given in the study of Switzerland.

The teacher asks:

What is the leading industry of Switzerland?

" Cattle raising."

On every mountain side having vegetation are herds of cows and sheep and goats. Each herdsman has a peculiar call for his cattle.

Who has heard of an Alpine horn? The first ones were made from a real cow's horn. The herdsmen play upon them little tunes, different from any other kind of music. These are the true folk songs of the Swiss peasant. Certain of these Alpine songs are associated with particular valleys.

Illustrate through " The Calm " — third part of the **William Tell Overture.**

The people of Switzerland love this music more than we can realize — for we have not any one kind of music that belongs so distinctively to us as the Alpine calls do to the Swiss.

It is a well-known fact that small countries, isolated because of mountains or other topographic conditions, have the most distinctive folk music and are most tenacious of it. Swiss soldiers, fighting in mercenary legions of other countries, will

sometimes desert when they hear the tunes of the Alps. There are instances in the history of France and the Netherlands where whole regiments have grown so homesick through hearing these tunes that they were too sick to eat or sleep and were irresistibly drawn homeward. The death penalty was once imposed upon any one who should play the Swiss tunes within hearing of these hired Swiss soldiers.

After this peaceful picture of Switzerland, the class may have the contrast of " A Storm in the Alps " — a storm in which the lightning will flash and the thunder rumble and the rain just pour! Oh, it's a splendid rain!

What would be the style of such a piece?

" Descriptive."

As a matter of fact, a storm has the same features everywhere, and this particular storm might be in any place as well as in the Alps. However, there is one feature that connects it with Switzerland. The class may discover this point through listening.

Illustrate through " The Storm " — second part of the **William Tell Overture**. (See page 171 for entire work.)

When it is finished, the teacher asks:

What places the storm in Switzerland?

" The Alpine calls."

Why were these calls heard after the storm subsided?

" The herdsmen wanted to find if their cows were safe," comes the perfectly natural answer.

In this lesson may also be explained the principle of the yodel, and records should be played to illustrate this distinctive singing of Switzerland. (See page 109 for further comment upon the yodel.)

Each country in central and southeastern Europe has its peculiar type of music, with distinctive character in rhythm, melody, and mood. Bohemia, Poland, and Hungary have a wealth of folk tunes, and have produced worthy musical literature as well.

Little was known by the rest of the world about this interesting music until a master from each country had drawn attention to it by his own compositions. Dvořák in Bohemia, Chopin in Poland, and Liszt in Hungary are associated with the best that each land has produced.

(4) Bohemia

Dvořák is best known in our country by his popular **Humoreske**. This short lyric has no quality that would brand it as Bohemian. More national are the **Slavonic Dances** in which folk tunes are freely treated. They have mixed rhythms and sparkle with brilliancy.

Delightful is the **Tyrolean Dance** from his Sonatine for violin and piano (Opus 100) — literally the Scherzo, or third movement from the larger work.

Bohemian Folk Songs recorded under the titles, **My Homeland** and **The Wedding**, are characteristic and as dearly loved in their native land as the songs of Stephen Foster in our own.

Part of one's education is it to know the second movement — or **Largo** — from the "New World" Symphony of Dvořák. It is deeply impressive, gripping one like a strong and plaintive poem. (See page 170.) This important symphony, known as number Five, was composed while Dvořák was spending several years in the United States, and the themes are supposed to have been influenced by a study of our negro spiritual melodies.

Prague Polka is a true reflection of national spirit, and it is interesting to know that the polka, which became popular throughout the world at one time, had its origin in little Bohemia.

(5) The **Polish National Hymn** has an honorable history covering a period of three hundred years. Its dignified and religious character accords well with the record of the "brave little Poland" whose people must have depended often upon the Hymn for courage. No one knows its origin, but it is a testimony of the noble patriotism which has marked the Polish people from first to last. Oppressed by surrounding nations whose only law was "might is right," this small country has preserved its songs

and traditions marvelously well. In the century following its last " partition," there were periods when singing the National Hymn was forbidden on penalty of death. Every geography class studying Central Europe should sing this inspiring tune — and so simple it is that once heard it is learned.

The dance forms — **Polonaise** and **Mazurka** — are native to Poland. The former had its origin in court circles, when it was a stately march for processions of nobles, at a coronation ceremony. The *Mazurka,* on the contrary, sprang from the peasants. Both are in 3-4 measure, have emphasis on the unaccented parts of the bar, and are distinctly national.

Several names of master musicians should be associated with Poland. Chopin first, and represented by **Polonaise Militaire** (Op. 40, No. 1), and **Polonaise in A Flat** (Op. 53) — called the " Heroic "; and the **Mazurka in D Major** (Op. 33, No. 2) and **Mazurka in A Minor** (Op. 67, No. 4), and Op. 17, No. 4.

Paderewski should be related to his famous **Minuet in D.**

Moszkowski with **Serenata** and **Spanish Bolero.**

Wieniawski by **Kujawiak** (**Polish Dance**).

Scharwenka by **Polish Dance** (Op. 3, No. 1).

(6) Hungarian music shows the Magyar or gypsy influence. The gypsy does not create anything, but ornaments and adapts the music of his surroundings.

The gypsy has no religion, therefore no spiritual music. Nor has he any written music. His music is instrumental and highly emotional. He expresses himself principally upon the fiddle — which seems an essential to every gypsy camp. Generally considered a thief, he also takes the music of others. He might be likened to one who steals a hat, adds a new ribbon, sticks a feather in it, and calls it his own.

The **Rakoczy March** is the national air, dates back to 1703, and was played by a gypsy fiddler through the wars of the eighteenth century. Berlioz — French composer — made it a feature of his opera, " Damnation of Faust."

Czardas is the most national of Hungarian folk dances, and consists of a slow, mournful minor followed by a wild and furious rhythm.

The Hungarian rhapsody may be defined as a distinctive and elaborate composition, wild and disconnected, and made up of fragments of melody. The form was created by an Hungarian musician, Franz Liszt (1811–1886), who wrote fifteen of these pieces. They are all constructed on the same general plan (basic of which is the folk dance, Czardas), and contain three kinds of melodies: a slow, mournful song, a playful dance, and a furious, whirling sort of dance, resembling the tarantella. There is no doubt that Liszt was influenced by the gypsies, the music being as incoherent as this people is erratic.

These compositions are brilliant and picturesque and full of temperament. Some critics speak of them sneeringly as "fireworks" and "spectacular"; but they are national and should be presented to every eighth grade.

The **Hungarian Rhapsody No. 2** is most widely known of the series. The teacher may point out as gypsy influence, the ornamental trills and other embellishments which interrupt the course of the true melodies.

Hungarian Dances by Brahms form a most agreeable group in which folk dances are freely treated by the German composer. They are marked by abrupt changes in rhythm and tempo, and by fitful but contagious tunes. Those numbered 1, 5, and 6 are probably best known, but all of them deserve their world-wide popularity.

(7) Italy is logically introduced by the **Royal March**, which is played by the royal band whenever the King and Queen appear. A companion number is the patriotic **Garibaldi Hymn**, in connection with which some boy may look up "The Hero of the Red Shirt."

Tarantelle. Play the simple folk dance, and then the idealized **Tarantelle** by Chopin (Commentary, page 37). **Santa Lucia** and **Funiculi-Funicula** are in the list of popular folk songs and associated with Naples.

Carmé, Mamma mia, Vieni sul mar, are delightful songs of the people with more artistic finish than the folk song.

(8) Musical nationalism in **Norway** is coincident with the recognition of Edward Grieg. This master of the North did for his country what Dvořák did for Bohemia, Chopin for Poland, etc. To the initiated, a Grieg composition is as individual as a Corot painting or a Wordsworth sonnet.

The Norwegian National Hymn is sturdy and heroic.

The Mountain March is a typical folk dance of the rugged country. It suggests square or angular motions rather than the graceful turns which characterize folk dances of southern Europe.

The **Norwegian Echo Song** tells of a pastoral scene in the mountains in which cattle are called by the dairy maid. The echoing of her calls, " Come, Sukky, Come, Bossy Cow! Ho-ah, ho-ah, ho-ah! " justify its coloratura treatment. The song was written by W. Thrane — a Norwegian composer — for Jenny Lind.

Peer Gynt Suite is decidedly national in its peculiar weird tonalities and underlying program.

(9) Spain: **Spanish Dances** by Moszkowski or by Granados are national and all so delightful that no one can be singled out from the many. The **Bolero, Habanera, La Paloma** (folk song), contain distinctive Spanish rhythms.

España Rapsodie by Chabrier is full of color and caprice; while the **Song of the Toreador** from " Carmen " is essential to any study of Spain.

Suitable music for each country may be selected by consulting catalogues under heads of national and patriotic music, folk dances, folk songs, and educational lists.

(*B*) Distinctive Music of the United States

Nationalism in music has a different significance when applied to our own country. The very expression "American Music" is apt to provoke discussion as to its exact meaning. For instance, one critic says American music has no more significance than American mathematics. Music is music, the same standard prevailing in all civilized countries. Another critic says the only national art music is that based upon the folk music, and that in this melting pot of nations, there is no true folk music, therefore we can have no national music. Other critics recognize as many as six kinds of folk music which they declare sufficient to stimulate musical expression in larger forms.

There is considerable literature covering the folk music in the United States, under the following heads: Indian, Negro, Creole, Mountain White, Spanish-Californian, and Music of the Plains (Cowboy Songs).

Still another class of critics declares that true American music must reflect the spirit of our great democracy and show spontaneity, originality, and freedom from all conventionalized forms. In this connection, it is somewhat amusing to know that to most Europeans, Sousa represents the American spirit in music as Mark Twain does that of literature.

The subject is interesting but cannot be profitably discussed in these lessons, since "who shall decide when doctors disagree?"

America has some music which is distinctively its own. First are songs which thrill us with a love of country.

What is our National Hymn?

Is the tune native to America? (No)

What is our National Anthem?

Is the tune native? (No)

Under what circumstances was it written?

(Story of Francis Scott Key in War of 1812.)

Name several patriotic songs.

Another class of music is associated with a distinctive locality rather than a whole country.

In our broad land are several kinds of people who have been clannish or isolated, and, in consequence, have developed idioms of speech, and music with peculiar characteristics. The latter may be called folk music.

The class may name some of these distinctive people (the teacher writes names on the board).

What is the real native of this country?

"Indian."

What class belongs to the Southland?

"Negro."

What class is associated with Louisiana?

"Creole."

What is a Creole? (Descendant of early Spanish and French settlers.)

What people are found in isolated mountain districts of North Carolina, Kentucky, and Tennessee?

"Southern Highlanders," "Mountain Whites."

What nation possessed California a hundred years ago?

"Spanish."

What other kinds of people lived at the little Spanish-American court?

"Indians, cowboys, missionaries, explorers, etc."

What peculiar men controlled the plains?

"Cowboys."

All of these different kinds of people have produced distinctive music. Each kind, however, gets readiest response from the class to which it is native.

The supreme test of folk music is in its effect upon the listener. Let us apply this test to one who loves the United States.

Suppose you were in a foreign land and dreadfully homesick, what music of your own land would tug at your heartstrings and draw you homeward? Surely not Indian, nor Creole, nor Cowboy, nor even Negro spirituals; but "Swanee River," "Old Kentucky Home," "Old Black Joe," and the like. Such songs touch the tender side of home life — the side which is real and abiding. No song writer in our land has touched the hearts of as many people as Stephen C. Foster, and no one should pass through school training without reverence for the name.

These songs were inspired by plantation life, and given expression by one native born, and who lived all of his life on American soil — Stephen C. Foster.

[NOTE. — Teachers who live in cities and come in touch with foreign population should use these songs frequently, since they have a great place in stimulating the love of country. It should be noted, also, that they have the distinctive characteristics of true folk music in that they are simple, and tuneful, and truthful.]

(1) Indian Music. Review pages 64–67 for general characteristics.

Expand this idea: A simple Indian tune may inspire an artistic composition.

Play **From an Indian Lodge**, by MacDowell, several times until the class is able to hum the tune and is ready to enter into a study of the composition with some imagination.

The structure of this piece follows the brief outline used by classes in English composition (Introduction, Body, Conclusion), and it is worth while to fit the music into the familiar framework. A diagram of the musical number may be thus evolved for the board:

I. *Introduction:* chords; fragmentary melody (but no complete tune).
II. *Body:* three paragraphs of dignified and solemn melody; in plain narrative style.
III. *Conclusion:* two short and emphatic sentences.

Develop the imagination by having each one write what he thinks is the thought in the Body. Does it relate to the past, or anticipate the future? Who might be talking at the Lodge? Play the Conclusion again. Describe it (by such words as *convincing, emphatic, impressive, forceful*). What sentence might these four tones express? ("He will return!" "I will revenge!" "Do not forget!"; and the like are often given by the class.) Later, make this the subject for a composition. Add suitable drawings to illustrate the story. Finally, leave this thought: Edward MacDowell has preserved the Indian characteristics of rhythm and melody but enriched and refined them with suitable harmonies.

As a variant, use the **Deer Dance** of the Rogue River Indians, which has been skillfully harmonized by Charles S. Skilton.

Indian Suite. Edward MacDowell shows careful study therein of the music of the American Indian.

It represents probably the best expression of our national music, and also the best of MacDowell's art. There are five numbers in the Suite, of which the exquisitely tender **Love Song** and **The Dirge** seem most inspired. MacDowell thought the latter his most perfect piece. "Of all my music," says the composer, "the Dirge pleases me most. It affects me most deeply and did when I was writing it." "In it an Indian woman laments the death of her son; but to me it seems to express a world sorrow rather than a particular grief." (It is worthy of note that this Dirge was played at the funeral service for MacDowell.) There is a wailing phrase in the opening section, followed by a passage of beauty and sadness. The close is mysterious and solemn, — meaning nothing but death. It is haunting, and as a precious heritage should have a place in every school music course.

Another distinguished American composer, Charles W. Cadman, has gained inspiration from Western Indians for a number of beautiful songs. They are too refined to sound much like Indian music, though containing native phrases and poetic text based on Indian legend.

Best known perhaps is **From the Land of the Sky Blue Water.** The sad romance told in two stanzas should be read to the class. Allusion to the " call of the lover's flute " is made in the opening measures through a theme native to the Omaha tribe. The flute is associated with the Indian love song as is the mandolin with the Spanish serenade.

The Cadman opera, " **Shanewis,**" has a story suitable for school use, and several excerpts are beautiful, — particularly the **Song of the Robin Woman**, and the **Canoe Song**. The latter, by the way, is a faithful use of the five-tone scale and in uncommon rhythm.

Another American who has brought Indian music before the public is Thurlow Lieurance of the University of Nebraska. He is best known through the song, **By the Waters of Minnetonka** (page 66).

Peculiarly attractive are the songs **A-oo-ah** and **Her Blanket,** and of unusual romance when sung by an Indian princess.

Place on the board the syllabic theme:

l - - l - s - | m - - - - | m - - m - r - | d - s - s - - | l - s - - s - | l - s - - s - |

s - - s - - | s - - - - ||

Repeat until familiar. Tell the words:

I'm longing for A-oo-ah, like fawn,
Fairest of maids in Red Willow Land.
Lithe as a leaflet from aspen bough,
Smiles like sunshine from blue summer skies.

I'm longing for A-oo-ah, like fawn,
Cheeks like the sunset, eyes of gold, "my leaf."
With my flute I call to thee,
Calling for A-oo-ah, my "golden leaf."

(The custom of naming a newborn child after the first object that meets the eyes, would lead one to suppose that little A-oo-ah was born in the fall of the year and that a falling leaf, or golden leaf, suggested her poetic name.)

Mr. Lieurance describes the young maiden as a member of the Red Willow tribe in the Pueblos, New Mexico.

The song, **Her Blanket**, tells about the weaving of a Navajo blanket, wherein every figure is symbolic of an event in the life of the old woman who is weaving. Imagine one who has lived long and has become a kind of philosopher as she says:

Tears for my heart; prayers for my soul.
My tears are old; my prayers for naught.
My fate I weave with shuttle old:
Here to remain for e'er and e'er.

My life is written, scarlet and black:
Here to remain for e'er and e'er.
My love has flown. My tears are old.
The land of ghosts calls for my soul.

"For e'er and e'er" refers to the fact that a Navajo rug cannot be unraveled. As no two lives are exactly alike, so rugs differ from each other.

A teacher can create much interest by explaining a few of the most common designs and their meaning. (See page 239.)

(2) Negro Music. Review the text on pages 67–70. Speak of the increased appreciation of negro "Spirituals." Numbers of these old sacred folk songs are now printed in permanent form, and the future will not let them perish.

Every class should know those which are in community song books, and should hear as well the records in which negro voices give their own inimitable interpretations. Suggested are:

Heaven Song
Little David Play on Your Harp
Nobody Knows the Trouble I See
Old Time Religion
Steal Away

Some of these old songs have been harmonized so intelligently as to preserve their native character. **Deep River** is arranged for solo voice by Henry T. Burleigh, a distinguished American

negro composer, and for violin solo by the gifted and lamented English negro composer, Coleridge-Taylor.

The second movement in the "New World" Symphony — by Dvořák — designated **Largo**, has a theme said to be of negro origin. For haunting beauty and plaintive appeal it is unsurpassed. A class should sing it until it is memorized.

There are many songs of artistic merit inspired by our Southland which should be used in a study of American life. To those mentioned on page 68, the following may be added:

Little Alabama Coon
Mah Lindy Lou
Ma Li'l Bateau
Mighty Lak' a Rose

There are also several well-known tunes associated with negro dancing. Every one should know such jolly jigs as **Turkey in the Straw** and the **Juba Dance**. The former has been skillfully developed by Guion, the latter by the negro composer, Nathaniel Dett.

The spirit of the Southland is delightfully set forth in the violin solo, **From the Canebrake**, by Samuel Gardner.

(3) The distinctive types of native music referred to in the beginning of the lesson should be characterized.

The music associated with the creole is marked by the same irregular rhythm and jerks as the Spanish. Very little has been recorded that would be suitable for school use. Best examples are "Danse Creole," by Chaminade, and "Pasquinade" by Gottschalk, who was himself a creole.

Creole songs are usually accompanied by dancing.

(4) In the mountains of Kentucky, Tennessee, and North Carolina, most of the men are singers. Nearly every family possesses a poor fiddle or banjo. Voices are un-

trained, of course, but there is good tone quality and true sense of rhythm and melody. Their music is vocal and in ballad form, with verse and chorus structure. Words tell sad or amusing incidents of commonplace life.

Serious effort is being made to collect and edit these native songs; several collections have been published (see page 246); Bangum and the Boar, and The Gallows Tree have been recorded; while community song books contain The Barnyard Song, and Billy Boy.

(5) Have the class characterize the cowboy.

The song native to the men of the plains is dramatic and peculiarly American, having that spirit of freedom and courage which marked the West a generation ago.

An excellent song of this type is **The Lone Prairie**, by Henry F. Gilbert, not yet made for record or roll, but which the teacher may procure from any music house. It has these characteristic, albeit gruesome, words:

> "Oh, bury me out on the lone prairie,
> Where the wild coyote will howl o'er me;
> In a narrow grave just six by three.
> Oh, bury me out on the lone prairie!"

Among the few songs of this type having phonographic versions are:

The Dying Cowboy
Whoopee-Ti-Yi-Yo
A Round-up Lullaby

The last-named number is a "Cowboy's Night Song to the Cattle" in which he talks to the coyote, — really a good song of its kind, by Gertrude Ross.

(6) Music of the Spanish-Californian period represents an interesting chapter in Pacific Coast history. It will be

recalled that a century ago a Spanish governor had a little court near Santa Barbara and that into this community came Jesuit missionaries, Indians, cowboys, and a few travelers who had sailed round the Golden Horn. All of these social factors were fused into a distinctive and conglomerate form of music. Examples show the influence of Spanish dance rhythms, the peculiar minors of Indian, the daring spirit of the plains, and at times, even the placid character of an ecclesiastical chant. Illustrations are found in Victor Herbert's opera, " Natoma," which is based on this romantic period of history. The **Dagger Dance** is a vivid picture of Indian barbarity.

Recent collections of Spanish-Californian Folk Song show a broadening interest in the subject. (See page 246.)

(7) No music shows what we are pleased to call the American spirit more fully than our college songs.

There are two distinct types of the college songs: (1) The Hymn which declares the dignity of the institution, and the Rouser which creates enthusiasm, as in athletic contests. The Amherst College Song **Lord Geoffrey Amherst** and the Yale Boola are famous old rousers whose tunes have been widely used. The Princeton Hymn is stately, and a model of its kind.

The facetious or popular name of each college interests the students — who will find the reason for attaching " Eli " to Yale, " Old Nassau " to Princeton, and the like. Others in this class are:

Dartmouth College Songs (Winter Song, Eleazar Wheelock)
Fair Harvard
Medley of College Songs
On Wisconsin

Orange and the Black, The
West Point Songs
Yellow and Blue, The (Michigan)

Community song books also contain several well-known examples.

As typical of America, a Medley of Foster Songs, and Songs of the Past should be in every school and heard frequently.

Numerous songs and instrumental compositions which might be denominated as "American Music" are spoken of in this book under other headings.

(*C*) Shakespearean Lyrics.

In connection with literature, or the Elizabethan period of English history, phonographic lessons should be given upon Shakespearean lyrics. Natural interest in the subject begins in the junior high, where study of the English drama usually commences.

Interest may be created by asking several pertinent questions, as: Who in the class has read more than the required dramas? As each different play is named it may be spoken of as comedy, tragedy, or history.

Explain that in the midst of the dramatic poetry are found little lyric poems.

Distinguish the lyric poem as one having such rhythm and choice of words as to suggest musical accompaniment.

Draw from the class, if possible, the brief story of "As You Like It." Where are the principal scenes laid? (Forest of Arden.)

Four lyrics are associated with this forest.

Write on the board: **Hunter's Song.**

Picture the scene with a party of hunters returning from the chase, carrying a deer. Who killed the deer?

"Let's present him to the Duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory. Have you a song, forester, for this purpose?"

Then follows the lyric:

"What shall he have who kill'd the deer?
His leather skin and horns to wear.
Then sing him home.
Take thou no scorn to wear the horn;
It was a crest ere thou wast born:
Thy father's father wore it,
And thy father bore it;
The horn, the horn, the lusty horn,
Is not a thing to laugh to scorn."

As the notes die away, one can imagine the hunters picking up the deer and passing out of sight, singing the victor home.

Write on the board: **Under the Greenwood Tree.**

Associate the theme with a lover of nature who longs for others to know its wholesome influences.

"Under the greenwood tree,
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather."

(which is no enemy at all compared with those of the artificial world).

The one instrument which may truthfully accompany this song is the flute — sometimes called the sylvan instrument.

A third song of the play is an excellent example of the old English ditty. To the words, "It Was a Lover and His Lass," Sir Thomas Morley (d. 1604) wrote the music. In listening to this number, one seems closely related to the poet, since the very same tune was used in this play when Shakespeare himself enacted his favorite rôle of old Adam.

The song is addressed to Touchstone, the fool, and Audrey, a simple country girl. These two enter the forest. On the

next day they are to be married. Two pages of the exiled Duke sing them this song:

"It was a lover and his lass
With a hey, and a ho, and a hey nonino,
With a hey noni nonino,
That o'er the green cornfield did pass
In the springtime, the only pretty ringtime,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the spring."

There are four stanzas, having no profound depth, and closing with the thought,

" And therefore take the present time
For love is crowned with the prime
In the springtime, the only pretty ringtime,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the spring."

At the close of the song, Touchstone says,
" There was no great matter in the ditty."
To which the first page says:
" We kept time, we lost not our time."
Touchstone replies: " I count it but time lost to hear such a foolish song. God be with you, and — God mend your voices."

The repetition of the nonsensical, but rhythmical " hey noni nonino " is a feature of old songs, belonging to a day when none of the common people understood musical notation and when extended rote songs depended upon some such filling matter.

The concluding song in the group from this comedy may be associated with the old forester. He has lived near nature and knows her every mood. Under these conditions, he has become a philosopher, who compares the influences of nature with those of man, with the inevitable result that Mother Nature seems the more kind and just. He takes the most cruel force in nature, — the cutting wind of winter — and thus philosophizes:

"Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

Sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly."

The lesson (thus far filling thirty minutes) may be extended and coördinated with school textbooks — several of which contain the familiar Schubert interpretation of **Who is Sylvia?** and **Hark, Hark, the Lark!**

Draw from the class, if possible, a brief plot of the early comedy, "Two Gentlemen of Verona."

Center attention on the fact that one of the young women of the story is named Sylvia; she is beautiful and popular. One of the gentlemen, in a poetic effusion, wonders who she is and why so popular. The song is sung under her window as a serenade.

Recite the text:

"Who is Sylvia? What is she
That all our swains commend her?
Holy, fair, and wise is she:
The heavens such grace did lend her
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness;

Love doth to her eyes repair,
To help him of his blindness,
And being helped inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring."

What kind of instruments should accompany a serenade?

In use of record or roll, let the class, with textbook or words before them, hum softly.

In close contrast place the morning serenade, " Hark, Hark, the Lark ! " (from the tragedy of " Cymbeline ").

Create interest in the skylark, a bird almost sacred to the English. This tiny bird has this peculiarity, that the higher it soars, the louder it seems to sing. From this fact, it has been immortalized by poet, painter, and musician, as the type of that which is happiest as it approaches the gates of heaven.

Familiar to many school children is the famous picture of Jules Breton, " The Song of the Lark," representing a peasant girl working in the fields. She works close to the ground, for she uses a sickle. She hears a song and looks up at the tiny speck in the sky. It is simple and sublime.

Recite the lines:

" Hark ! hark ! the lark at heaven's gate sings,
And Phœbus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies.
And winking mary-buds begin
To ope their golden eyes;
With everything that pretty is,
My lady sweet, arise, arise,
My lady sweet, arise ! "

Another Shakespearean song of the lark has words from one of the long poems.

"Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high
And wakes the morning, from whose silver breast
The sun ariseth in his majesty."

The music is by Bishop, the English composer (b. 1786).

The beauty of the words is not apparent in the song since it is cast in the inartistic form known as coloratura. It will be recalled that songs of this character are designed for the sole object of displaying the voice of the singer rather than glorifying the art. The theme of the lark, however, is unequaled for the imitative trills and cadenzas of the lyric soprano.

The delightful comedy, "Midsummer Night's Dream," has many numbers reproduced, — sufficient to furnish several profitable lessons either for periods of literature or music. The **Overture**, **Nocturne**, and **Wedding March** are mentioned elsewhere in these pages. The **Intermezzo** and the **Scherzo** are delicate and sprightly as befits prefaces to Acts III and IV which treat of fairies.

Dances from Henry VIII by Edward German, may be associated with the Tudor period.

IV. *The Orchestra.*

Distinctions between tone quality in voices and in mechanical instruments have been made all through the grades, beginning with the *organ* and the *bells* in the first-grade lesson. To bring a class to a conception of the orchestra and its function, the subject may be summed up in a single lesson.

No matter how small your town and how remote the possibility that your pupils will hear a real orchestra, they must have an intelligent understanding of orchestral music. When you started as a teacher you were presumably Emersonian enough to "hitch your wagon to a star." Down in the first grade, you had the symphony as the objective

point, since it is the high-water mark in musical development and can be rendered only by an orchestra.

Even in a village, every eighth grade knows a brass band, and also the components of a choir. Consequently you may approach the subject from these two points.

The teacher asks:

What kinds of instruments have you noticed in a brass band?

" Horns, cornets, trombones, drums."

Has any one noticed a flute or a violin in a street band?

" Sometimes a shrill flute " (piccolo).

The same instruments may belong to an orchestra, but stringed instruments and wood winds must be added.

Name the voices making a perfect choir.

" Soprano, alto, tenor, bass."

Also the baritone quality adds much.

Could such uses of the voice as the yodel and falsetto, for example, be employed in a choir? Why not?

" Would not blend."

For the same reason, there are many instruments that could not be part of an orchestra.

An orchestra consists of four divisions, of which three are choirs. (The teacher should evolve a blackboard classification from the text which immediately follows. Further suggestions are in the Appendix.)

The **string** choir is of highest importance and is composed entirely of stringed instruments. The violins are divided into two sections, taking the soprano and alto parts, respectively. The viola corresponds to the tenor, cello to the baritone, and contrabass to bass voices in this choir. The harp, which is a stringed instrument, does not belong to the choir, but stands alone. When the violin strings are picked by the fingers instead of played by the bow, a staccato effect is produced called " pizzicato."

Violin pizzicato merely gives variety in violin expression and has no connection with the choir idea.

Play record, to illustrate instruments thus far mentioned. The interest is increased if the teacher will also associate pictures of these instruments as their tones are heard. (Excellent charts are now made for this purpose.)

The **wood wind** instruments are so called because made of wood and because the tone is produced by force of the breath.

The flute, oboe, clarinet, and bassoon make the wood wind quartet; as solo instruments, however, the flute, oboe, and clarinet represent, respectively, the coloratura, lyric, and dramatic soprano qualities. The piccolo, "little sister of the flute," registers an octave higher and is a shrill soprano. The English horn is an alto oboe with rich, tender baritone quality, and is strictly a solo instrument.

Play record to illustrate wood wind instruments.

The **brass** choir consists of trumpet (or cornet), French horn, trombone, and tuba, corresponding to soprano, alto, tenor, and bass voices in a quartet.

Play record, to illustrate brass instruments.

The fourth division, facetiously called the "battery," consists of a variety of **percussion** instruments, chief of which are kettledrums (or tympani), small drum, bells, cymbals, triangle, gong, xylophone, etc.

Play record, to illustrate the fourth division.

The proportionate number of different instruments in each division, and their relation to the entire organization, is of interest to the class, and the figures may be placed in the board outline. Upon a basis of eighty-five instruments the following proportion would exist (with slight variations): fourteen first violins, twelve second violins, nine violas, nine violoncellos, eight double basses, one harp. Total strings: fifty-three. One piccolo, three flutes, three oboes, three clarinets, three bassoons, one English horn. Total wood winds: fourteen. Three trumpets, four French horns, three trombones, one tuba. Total brasses: eleven. Two tympani, one small drum, bells, triangle, etc.

[NOTE. — A diagram may be made on the board showing the class the seating arrangement of choirs and position of conductor. Although such knowledge is unnecessary from the standpoint of the listener, the teacher may speak of the importance of the conductor; how he regards the orchestra as a huge instrument upon which he may play, etc.] Appendix contains further notes on the orchestra.

There are certain kinds of compositions written for the full orchestra. Those illustrated through recordings in these pages include:

(1) Symphonies.
(2) Overtures.
(3) Suites.
(4) Tone Poems.
(5) Tone Pictures.
(6) Wagner's Tone Pictures.

(1) Symphonies.

To introduce the symphony, review the lesson on absolute music (page 118) in which the development of the phrase is illustrated through the Andante of the Haydn "Surprise Symphony."

Since an entire symphony is to be presented for the first time, the significance of this form should be made clear.

A symphony is the highest form in instrumental music and is for a full orchestra. It has four divisions, or movements, usually designated as Allegro, Andante (or Adagio), Minuet (or Scherzo), Allegro Finale. These four movements are intended to be in the best contrast with each other, both in mood and form. Thus, the first movement may be called intellectual, and in sonata form; the second, emotional and romantic, and in the song form; the third, dainty, playful, and popular, in the dance form; the fourth, a brilliant climax in form of a rondo.

Points expressed in former lessons may be recalled; namely, that a composition — musical or literary — is a development of ideas. Musical ideas have a certain definiteness and are arranged with a kind of logic that must be sensed if one is to listen with intelligence.

A musical idea is a small combination of tones having individuality and independence (" motive," " phrase," or " theme," might be technical equivalents). An idea may be expressed through various keys, tempos, rhythms, and orchestral colors for the purpose of giving variety, but its individuality must not be destroyed. Therein lies the mark of artistic genius — to create something containing *variety* while also preserving the sense of *unity*.

In following musical ideas, and observing their expansion and elaboration, one comes into the realm of musical analysis. A brief analysis of a composition will add to one's pleasure in listening to serious music, although this phase of music study should not be carried to the point of fine dissection in school lessons.

Haydn established the divisions of the symphony, and himself composed one hundred and twenty-five works in this form; hence he is called " The Father of the Symphony."

Mozart was of a deeper and more dramatic nature and his symphonies are of higher character. The "G Minor Symphony " is one of his best compositions.

Write on the board:

Symphony in G Minor. — Mozart.

In discussing this work, write the syllable notation of important themes on the blackboard and have the class sing each one several times, beginning slowly and increasing the speed each

time. Development of the theme is then readily followed when the symphony is heard.

The first movement — Allegro Molto — contains two themes developed with great skill. The first is heard through the strings (Key of B Flat, 4–4 measure):

fm | m - fm m - fm | m - d̄ - - d̄t | l - ls f - fm | r - r - -
mr | r - mr r - mr | r - t - - tl | si - si f m - mr | d - d - - [1]

The second theme is introduced by the oboe:

s - - - fi - | f - - - sfmr | d - d - d - r - | m -. fr - -

Between these two main themes a small or subsidiary theme is heard:

d - - - - | s - - -. s - | f - l - d̄ - - | m - s - d̄ -. m | r - f - l - r - | d - m - s -

With these three little tunes in mind the class is ready to listen intelligently to the phonograph record.

The second movement — Andante — is in serious mood. The first melody steals in gracefully through strings and horns (Key E Flat, 6–8 measure):

s - | d - d - d - d - d - s - | r - r - r - r - r - l - | f - f - f - f - f - f - | f - m. sf. ls -

The second theme has a tripping character too difficult to express through this notation. The two themes are arranged in sonata form. The movement as a whole is most beautiful and impressive and is generally considered the greatest of Mozart's Andantes.

The third movement — Minuet and Trio — contains two melodies happy in character and in pleasing contrast to each other.

The fourth movement — Allegro Finale — is "a jolly, wild revel of child-like joy" with brilliant development. The

[1] This is one fourth of the first theme. After repeated hearing, ask "Who can sing the whole theme?" It is fine ear-training.

scholarly critic, Philip Goepp, says: "The test of a symphony is that you prefer it to all others when you hear it, and by this test G Minor seems greatest."

In the following lesson take a symphony from a romantic composer.

Write on the board:

Schubert's Symphony in B Minor ("Unfinished").

Remind the class of general remarks on the symphonic form on the preceding lesson, and append the following:

A symphony can be sifted to a discussion of a few melodies or themes. All else is in a sense subsidiary. The theme is the substance, as it were. It is necessary therefore to learn the themes beforehand in order to follow their development when the symphony is played. The class should sing these little tunes again and again until they are thoroughly learned.

Allegro Moderato, Key of D, 3–4 measure.

The first movement opens with a short introductory phrase, in the minor mode. It is a kind of descending scale played slowly and by the bass strings:

l - - - | t - - d - | l - - - | s - m - f - | d - - t - | m - - - | - - -

The fast tempo begins with a sort of "shivering," rhythmic figure in the violins. The first real theme is by the flute, high and clear, — though in softest tones:

m - - - | l -. si lt | m - - - | l -. si lt | d - - - | r - me -. r | d - t - - | d - - -

This theme is repeated. In the development are occasional explosive chords — a characteristic of Schubert. A single tone is held in suspense before the second theme enters, — heard in the wood winds first, then repeated in the strings:

d - s -. d | t. dr -. d | t. drslt | d - s - - | d - s -. d | di. rm -. r | di. rmslt | d - s -. te | d - s - lt | (repeat)

This melody — one of the most charming in all music — is slightly developed, then after a pause, followed by explosive chords, when again the first theme is heard. After its expansion through modulations and rich harmonies, there is again a pause and a transition to the introductory phrase — which now becomes the Coda, or tail piece.

The second movement is *Andante con moto* (Key of E; 3–8 measure).

It begins with a descending staccato scale in which strings of double basses and cellos are plucked (pizzicato). First theme enters through violins in high tone, and throughout there is a duet between a persistent staccato figure in the bass and a quiet gliding melody in the violins. After a characteristic pause, a syncopated rhythm begins and the second theme is heard by clarinets with accompanying strings. In the development of the second theme there is not only the exquisite melody but such rare combination of instruments that the term, "heavenly choir," has been given to this portion. Much of its charm lies in the syncopated rhythm, hence cannot be adequately shown through quotation.

Schubert wrote nine symphonies. Those in C Major and in B Minor are the greatest and the only ones commonly heard. The latter was written six years before his death and is known as "unfinished," since only the first two movements were written. These movements are, however, "finished" to the taste of the severest critic, being well constructed and containing beautiful thematic material.

This rarely beautiful work is a birthright of every child. To deprive the least of his inheritance is a kind of crime. Any one of ordinary intelligence is capable of being moved by higher emotions through this kind of divine influence, — and — once felt — is never again quite satisfied with mere commonplace. This is a positive, emphatic statement for every teacher to apply personally and then act upon.

This plain and practical textbook has little space for quotations or for embellishments of beautiful English; however, the author yields to the temptation to pass on two comments which

are cherished. The first are closing lines on an exquisite poem called " Schubert's Unfinished Symphony," written by our own Mrs. H. H. A. Beach.

" The sweet-voiced choir once more have sung
That wondrous and unearthly song,
Conceived in heaven and sent below,
A solace for desponding souls.
The master's hand, now turned to dust,
Arrested in its work divine,
Lest heaven itself should be revealed
In its celestial harmonies."

The second quotation is from the late Dr. Caryl B. Storrs, a music critic who was greatly beloved in the Northwest. It was written for the *Minneapolis Tribune* after he had listened to the playing of Schubert's immortal work.

" No more exquisite episodes exist in orchestral literature than those composing this inspired composition. The refined stateliness of the opening theme, the haunting string syncopations above which the varied wood winds soar like singing birds above a dew-bespangled meadow; the lingering impressions of the closing measures, and the overtones which seem to float on almost inaudibly after the orchestra has ceased to play, created a vision one was reluctant to relinquish. Some day, on another planet perhaps, music will be perfected by the power to turn it on and off at will, and its votaries can hear just what they want to hear at any time, and not have to listen to anything else. It will be a busy epoch for Schubert's Unfinished Symphony."

In the presentation of the subject, a teacher may place the following upon the blackboard:

1. A Symphony is the highest expression in music.
2. A Symphony can be rendered only by an Orchestra.
3. Only a few composers have created great Symphonies.
4. Beethoven (1770–1827) produced nine Symphonies.
5. Beethoven is supreme in the development of the classic Symphonies.

6. A Symphony Orchestra is one evidence of a city's greatness.

Interest in symphonies has been greatly stimulated in the past few years by the increasing number of orchestral associations. From ocean to ocean and from northern to southern boundaries, our country has developed music centers in which an orchestra is interpreting to the people the thoughts and emotions and colors of that masterpiece known as a symphony.

Public interest is further stimulated by an increased output for reproducing instruments. It is now possible for one to speak as familiarly of a movement from a Beethoven or a Tschaikowsky symphony as of a Keats poem or a Raphael Madonna.

From a vast number of music composers only a very few have produced the form of a symphony. There is but one Shakespeare, and but one Beethoven. This music master created nine symphonies, of which the Third, Fifth, Seventh, and the Ninth are considered superior achievements. All of these are recorded in whole or part and should be heard again and again until familiar.

A teacher will find it more profitable to study only one part at a time and as independent of its relationship to the whole. Remind the class also, that such a composition has been produced by deep thought and must be studied in the same way. One seldom cares for the first symphony he hears, because he does not know how to follow the ideas and to enjoy their working out.

The slow movement — usually the second division — is most appealing, and has melodies which the class can soon learn to sing.

The *Andante* of the Fifth, and the *Largo* of " From the New World " (Dvořák) should be part of every school music course after the sixth grade.

The first movement of the Fifth — or C Minor — is often used as the perfect example in union of *form* and *expression*. It is of unusual interest to follow the dominating figure (**m - m - m - d**) through varying tempos, keys, instrumental coloring, dynamics, etc. As an instance of unity and variety it is perhaps

unequaled in all music. The little figure is repeated two hundred ninety-seven times in the five hundred measures of the movement.

Strikingly different in mood and treatment of themes is a symphony by the great Russian master, Tschaikowsky. The melodies are haunting, often melancholy and sorrowful. No music touches one more deeply than the plaintive themes of the *Pathétique* (or Sixth), composed just a short time before the master's death. The Fourth and the Fifth symphonies of Tschaikowsky contain marvelous thematic material and are treated with no less skill than the Sixth. Leading themes are singable and should be memorized by high school students.

In comparison with the depths of Russian symphonies, one gains the heights in the happy, carefree melodies of Mendelssohn in the Italian Symphony which fairly sing for joy. The Pilgrims' March in the Second movement appeals to every one. Let the young folks have it.

Teachers will find much of interest in every great symphony, by studying earnestly themselves and then giving to their classes — *a little at a time.*

(2) Overtures.

An overture is a formal composition for the orchestra, and dramatic in character. Its content may be easily followed and described. An overture may be introductory to an opera and contain several melodies belonging to that work; or it may be an independent composition intended for concert purposes, and appropriately called a Concert Overture.

In presenting this form, the teacher should make a brief outline of the content of each overture for the blackboard. The following illustrations are suggestive:

Of a number of standard Overtures suitable for school thought, none makes so instant an appeal to the uninitiated nor contains such variety and brilliancy as the **William**

Tell. The opera with that title is seldom heard, but the introductory work remains because of its popularity.

The musical play is based on the story of the Swiss patriot (13th century). The Overture is played as a single movement although it divides itself naturally into four parts.

" At Dawn " begins quietly with an ascending melody from the dark low tones of the cello. The tune climbs higher each time it is heard — as though reaching up to the light. Not only is there higher pitch but increased volume and brighter colors. It is an impressive picture of early morn in the mountains. Finally with daybreak, there comes a new and peaceful melody, which might be a Hymn of Praise. This is followed by echoes of the Alpine horn and rumblings of distant thunder.

" The Storm " is vividly described; the sharp notes of the piccolo may suggest the lightning, the thunder is unmistakable, and the rain pours in torrents. As the fury decreases, individual calls are heard from the shepherds who are out looking for their flocks. The tonal picture is clear and well conceived.

" The Calm " is in fine contrast to that which precedes and follows. It is peculiarly national in the herdsman's song (played by the English horn). The echoes and the tinkling of the cow bells add to the beauty and delicacy of this pastoral scene. (See page 141.)

" The Finale " is a glorious close to the whole, assembling the entire orchestra. The restlessness and the unceasing currents of sound may indicate the battle of the opera plot — in which is the gathering together and the final deliverance of the village. Extraordinary brilliancy is given to the work by the frequent use of brass instruments. It is of interest that Rossini was a skilled player of the horn.

Carnival Romain. — Berlioz

This overture contains two strongly contrasted musical subjects:

(1) A melody, beautiful and romantic, and well developed.

(2) A dance, light and rapid. This dance, known as the

saltarello, is frequently seen in the streets of Rome. The word is derived from a Latin verb, meaning to jump or to leap, and is a kind of jig with skipping motions.

Merry Wives of Windsor. — Nicolai

This composition contains three of the joyous tunes from the opera skillfully worked out. It is without a single minor strain and reflects the comedy element of the opera.

Midsummer Night's Dream Overture. — Mendelssohn

The young Mendelssohn was inspired to write this overture by reading the Shakespearean comedy with his sister Fanny (also an accomplished musician). It was arranged first as a piano duet. It opens with four prolonged chords from the wood wind choir (some one has called them the " boundary between the real and the ideal "). Then follows the daintiest of fairy music given through the strings. As the movement proceeds, several picturesque features appear: the tripping of fairies; the dignified theme of the Duke and his retinue; and the more romantic theme of the lovers. The clownish second part contains the Bergomask dance of the tradesmen, the comical braying of a donkey (in allusion to Nick Bottom), and the play of the elves. In conclusion, the delicate and fairy-like opening theme is heard, the dream seems to dissolve, and the composition logically closes with the four familiar chords heard in the beginning.

Use the following outline for the blackboard:

I. Introduction: four prolonged chords (wood winds).

II. Body
- dainty music of fairies (violins).
- dignified theme of Duke and friends.
- romantic theme of lovers.
- rustic dance of tradesmen.
- comical braying of donkey (bassoon).
- fairy-like music (violins).
- dissolving dream.
- theme of regret. (Let class sing softly.)

III. Conclusion: four prolonged chords.

Magic Flute Overture. — Mozart

The opera received its title from the magic of the pipes of Tamino, which had power to control men, animals, birds, reptiles, and even the elements. The continual playing of the flute throughout the work is a feature which gives it much brilliancy and delicacy. The plot is in the time of Rameses I. The action is at the Temple of Isis at Memphis. The work was written shortly before Mozart's death in 1791, and is one of his most important compositions.

The overture is introductory to the opera and contains several themes which belong to the larger work. The main movement is preceded by an adagio introduction, followed by a lively fugue in which all choirs of the orchestra play a part. This fugue is truly wonderful in its contrapuntal skill, and the structure may be briefly explained as an intellectual composition in which a certain subject is announced by one part and answered by other parts according to certain rules. It is interesting to follow the little subject as it seems to fly from one instrument to another.

Write on the board:

Introduction: slow, dignified, noble.

Main movement: fast. Fashioned on a fugue, in which one voice after the other takes the tune introduced by the flute.

Have the class learn the " magic " theme (4–4 measure):

d - d - d - d - | d - d - rdtd| s - s - s - s - | s - s - lsfis | mm ll rr ss | etc.

Zampa Overture. — Herold

This is both brilliant and tuneful, and while not one of the profound overtures, is enjoyable, and commands respect and interest. The class may tell how many different melodies are heard and the mood of each. (In an orchestral version, the clarinet solo is marked.)

Mignon Overture. — Thomas

The brief story underlying this work is romantic enough for every young mind. The Overture contains excellent variety.

(Outline for the board):

Slow movement with short phrases for wood winds.
Harp cadenza.
" Know'st Thou the Land " (soprano aria — horn solo).
Allegro — a gypsy-like melody.
Polonaise (coloratura aria).

Tannhäuser Overture. — Wagner

This prefaces an opera which is based upon a popular legend of the Middle Ages. It contains two distinct and well-contrasted ideas which might be regarded as the common experience of humanity in its struggle between good and evil. In the Overture, the good is represented by the march of the holy pilgrims (Pilgrims' Chorus). As the music is heard, the class may describe its character, which denotes as well the character of the holy men. There is strength, purpose, faith, courage, hope, etc.

The contrasting worldly thought, known as the Venusberg Music, is a seductive and intoxicating sort of dance representing the call of sirens who hope to entice the pilgrims into an evil life. One feels the dizzy motion of the dance and hears the boisterous shouts of the tempters as they rush hither and thither. It is interrupted by the splendid love song of Tannhäuser — chief of the Knights. The character of the Venusberg music may be described also as befitting the sirens, for it is attractive, graceful, delicate, enticing, pretty, alluring, and persistent. It typifies physical pleasures without noble purpose and contains no spiritual appeal. The Overture closes with the splendid Pilgrims' Chorus as a triumph of good over evil.

Every musical detail is contrasted in the two subjects. The rhythm, melody, tempo, harmonic scheme, color, prevailing pitch, etc., in the Pilgrims' Chorus are changed in the Venusberg. Harmonic schemes, for instance, in the first theme has strong melody in the major mode, built on the tonic chord (s - d - - s - | m - - etc.), is sustained, deliberate, forceful, masculine, as befits the diatonic scale. The second is neurotic melody on the

chromatic scale, constantly shifting, elusive, flighty, and the like.

Flying Dutchman Overture. — Wagner

This dramatic work contains dominant motives heard in the opera. Chief of these are the *Curse* motive: *m* | *l* - - *l* - - | - - - *m* - | *l* -. $\overline{lm}$ - - | - - (4–4 measure, low pitch) and the *Redemption* theme of Senta:

$\overline{m}$ - - - *r* - - *d* - | *d* - - *s* - *d* - *m* - *l* - | *s* - - *m* - *s* - *d* - $\overline{m}$ - | $\overline{s}$ - -. $\overline{ls}$ - - - | (B Flat; 6–8).

Board outline:

Curse motive.
Waves in motion.
Approaching storm.
Signals of distress, quieted by the
Senta theme (" Angel of mercy ");

Storm; curse; lull, curse, Senta, and so on, as though destruction threatened, and then came hope of deliverance. The close is a " Hymn of Triumph," which, in the opera, represents the apotheosis of the Dutchman and his Angel of Deliverance who rise from the sea and in glory ascend to heaven. (From Wagner's notes.)

Prelude to " Carmen " (Act I). — Bizet

Sometimes the overture to an opera is called a Prelude, as in Carmen. No other opera contains more beautiful melodies or sparkling, " catchy " Spanish rhythms. There is the kind of accent that gets into one's blood, moving one to dance, or march, or sing, and all of it commands applause. It moves so picturesquely that one can almost see and feel the actors back of the music.

Write on the board:

Habanera; Guards Call; Toreador Song; Flower Song.

1. Music of the Bull Fight (a Spanish dance called *jota*).
2. Song of the Toreador.

3. Dance returns but ends abruptly.
4. Impressive silence.
5. Death motive Carmen (a dramatic, foreboding five-tone figure). (This is of unusual interest because distinctively "gypsy" in character. It is taken from the Hungarian scale and contains the "superfluous second" which gives it peculiarly weird effect.)
6. Development of preceding motive through several modulations.
7. Unconventional close which merges into opening of the first act.

Preludes to "Lohengrin" (Acts I and III)

The story of Lohengrin is based on a legend of the Middle Ages. There are two Preludes to the opera. That which precedes the first act has for a theme the Holy Grail — the sacred cup from which Christ drank at the Last Supper and which was guarded by the holy order of Knights in the castle of Monsalvat. The wondrous beauty of this theme may be described in a way as delicate, ethereal, spiritual, lofty, pure, and the like; and one may read about "floating angels, light as air, bearing aloft the sacred vessel, and the shimmering effects in the violins," etc., but as a fact it is one of the visions that touches infinity and cannot be harnessed by words.

The Prelude which introduces the third act is, by contrast, earthly, and contains the glorious Bridal song for the marriage of Elsa and Lohengrin. Beauty, strength, courage, joy, brilliancy — all and more are united in this noble piece.

Concert Overture, "1812." — Tschaikowsky

The title refers to the historic invasion of Moscow by Napoleon. In the Overture is heard the Russian National Hymn followed by the Marseillaise. Mixed phrases of the two indicate a struggle between the forces. The Overture triumphantly closes with the Russian Anthem.

The composition is full of spectacular effects, such as ringing

of bells and firing of cannon. The name of Tschaikowsky saves it from oblivion, for as a fact its artistic features are meager.

(3) Suites.

The suite is a series of pieces.

The ancient suite, precursor of the symphony, is not treated in these pages. (Refer to a standard music history.)

The modern suite is "a combination of short lyric movements." Because of its analogy to the ancient form — a group of dances — composers write in this form for the ballet which is so popular in France and Russia. Composers also use the modern suite as a form to provide incidental music to the drama.

Write on the board:

Suite from "Nutcracker" Ballet. — Tschaikowsky

Explain the ballet as a theatrical representation of a story in which the plot is revealed through dancing. The ballet is more modern than opera.

Tell the story upon which this music is based. (See page 241.)

This suite contains eight numbers, all of them reproduced for records and rolls. In all of this music the class must remember that it is associated with little children, or fairies, and consequently is delicate, fairy-like, and often humorous.

The suite opens with a *Miniature Overture* in which are two themes simply treated. None of the heavy sounding instruments are used.

The second division of the Suite contains:

Characteristic Dances:

(*a*) *March.* This spirited number of the first act expresses the emotions of a company of little children who march into a room in which is a lighted Christmas tree. The music sparkles, then is joyous, then trembles as the surprise of the children grows.

(*b*) *Dance of the Sugar Plum* (or *Bon-bon*) *Fairy.* The dainty and fairy-like tones in this number are given to the celesta — a modern instrument in the orchestra which sounds like fairy bells. Its sweet and delicate quality is ideal for the subject.

(*c*) *Trepak.* This Russian Dance has the wild, whirling character which agrees with our idea of the folk music of Russia.

(*d*) *Arabian Dance.* This music sounds queer to our ears — though doubtless beautiful to an Arab. The tune has a doleful downward trend; there is a persistent dull thumping as though by a stick on the side of the drum though in reality by the bassoon. It cannot by any stretch of imagination be called beautiful, yet has a kind of fascination for the listener.

The rhythm is strangely uneven, and the melody has unusual intervals — suggestive of the Arabian scale (seventeen tones to the octave). There are also no tonal combinations that meet our understanding of harmony. The Dance is not of an exciting character, but rather slow, and soft, and in a peculiar minor which suggests sadness.

(*e*) *Chinese Dance.* This is dainty, though of course peculiarly oriental. The rhythmic figure: **d - s - d - s - d - s -** is given by the dark-toned bassoons and makes a striking background for the delicate melody played by silvery-toned flutes and piccolos. There is something in the rocking rhythm that suggests the waddling walk of a Chinese woman and conveys a kind of humor.

(*f*) *Dance of the Toy Pipers.* (This is also listed as Danse des Mirlitons.) One may imagine little toy whistles personified. They dance about and play music which sounds like a comb covered with paper. Three flutes are actually used in producing the graceful and flitting little melody.

(*g*) *Waltz of the Flowers.* This number, which closes the Suite, is longer and more elaborate than the other dances. The principal theme is preceded by a harp cadenza.

In most of the dances, the composer individualizes particular instruments; as the celesta for the Fairy, flutes for Toy Pipers, harp for Flowers, etc.

Write on the board:

Peer Gynt Suite.

The music was written by Grieg as incidental to the Ibsen drama.

Draw from the class as much as possible concerning the character, who may be called the " Rip Van Winkle of Norway."

Write on the board:

Ibsen, the Shakespeare of Norway.
Grieg, the greatest musician of Norway.

Tell the following incident:

Ibsen and Grieg were close friends, and the poet asked the musician to compose incidental music for a drama which he was writing on the legend, Peer Gynt. Twenty-two numbers were written to accompany the drama. Several of them are reproduced for records and rolls and should belong to a school collection.

Peer Gynt is a lawless character with a wild career. He is irresponsible, never works, gets drunk, then imagines he is somebody very great. " His fondest dream is to become Emperor of the World." However, he becomes a tramp, sometimes wandering for years without returning home. On one occasion the drunken Peer has gone into the forest where he is surrounded at night by a crowd of mountain spirits and goblins (called " trolls "), who tease him with their pranks until the approach of dawn. The troll belongs to Scandinavian folklore and is fabled to live in Norwegian hills.

Write on the board:

In the Hall of the Mountain King.

The music at first is light and weird, suggestive of the approaching trolls, who steal from out the mists and shadows surrounding Peer (calling to mind the dwarfs and Rip Van Winkle, in the Catskills). The music grows in excitement as the goblins rejoice over the torment of their victim. (See pages 44, 121.)

Write on the board:

Death of Ase (Oh-seh).

This is a funeral dirge played at the death of Peer Gynt's mother. It has been distinguished as "pagan" because of its extraordinary gloom. Other great pieces of this character — as for example, Chopin's Funeral March — have contrasting themes of hope and consolation. The Grieg number is mournful throughout.

Its thematic interest is in a three-tone figure, **m - l - t -**, which is heard continually through varied repetitions and inversions.

Its dominant gloom is entirely consistent with the character of Peer's old mother — one who had been without comforts or any sort of radiance in her long life.

m - l - t - - | m - l - t - - | d - t - l - td | r - d - t - - | (Key of D; 4–4; *doloroso.*)

Write on the board:

Anitra's Dance.

Peer wanders into Africa and represents himself as a prophet to the Bedouins. A group of Arabian girls dance before him for favor and Anitra pleases him above all others. She is the coquettish daughter of the Chief, and Peer promises to make her one of his chosen in paradise. Her dance is light, and graceful, and rapid. One can feel her undulating movements and changing pose. The oriental character of the melody is evident, although based on the rhythm of the Polish Mazurka.

Write on the board:

Morning

This represents daybreak in Egypt when Peer watches the first rays of dawn strike the Pyramids. The melody is simple, pure, and fresh as the dawn.

Write on the board and have class sing:

s - m - r - d - r - m - | s - mfmr d - rmrm | s - m - s - l - m - l - | s ~ m - r - d - etc.

This theme continues throughout, increasing in power and with ascending cadences as day advances. Other and minor phrases are heard, suggestive of the awakening voices of nature. (This composition will illustrate to the class the term " modulation " — meaning a change from one key to another.)

(See Appendix, **Form in Music**, page 238.)

A delightful variety is given the instrumental Suite by use of

Solveig's Song.

This early love of Peer's life was deserted by him because he felt unworthy of her virtues. The act — so at variance with his character — was perhaps the most commendable of his life. But as is often the case, Solveig does not realize the suffering she has been spared. In this song she is a middle-aged woman, still fair and beautiful, as she sits spinning at her cabin door. She has not known of Peer's escapades, never loses faith that he will return, and prays that God will care for him. This is also called the " Sunshine Song " because of the sweet character of the singer.

Read poem. (See page 234.)

The French Ballet Suites are popular. They have extreme delicacy in melody and insinuating grace of rhythm. Their instant appeal is from their inherent beauty rather than from interest in a story outline. The Suite, " **Sylvia**," by Delibes contains several numbers of which the *Pizzicato* and the *Valse Lento* are often heard. The former is a polka and its title indicates the staccato effect produced by plucking the strings of violins. The dance is playful, delicate, and light.

The Valse Lento is a slow, dreamy movement which, in the stage production, is accompanied by a dance of Ethiopian slaves. The stage setting is a woodland scene, where, in the midst of beautiful nature, forest sprites are at play. The story is mythological, calls for fauns, satyrs, and the like, carefree creatures who accord with the style of the music.

In the same popular style is the Ballet, " **L'Arlésienne**," by Bizet, founded upon the drama of Daudet, " The Woman

of Arles." The story is a domestic tragedy with scene laid in southern France, and seldom heard. The four numbers of the Suite are, however, masterpieces of their kind.

1. **Prelude** contains the old Christmas song of Provence, "The March of the Three Kings."

2. **Minuet** is an exceedingly graceful composition. It contains an impressive flute solo which gives it more of an idyllic and pastoral effect than the minuet for court society.

3. **Adagietto** was written for strings only and is therefore delicately toned. It is truly an inspiration in its tender and romantic appeal. Also, "it is considered a perfect model of musical form and rhythmic symmetry" (D. G. Mason).

4. **Farandole** is an old festival dance, of unknown origin, but associated with old Provence. The old Christmas song heard in the Prelude is repeated in the closing number. It is easily learned:

l - m - | l -. td. td. l | m -. dr - m - | fm rd t - m - | rd td (repeat)

Petite Suite. — Debussy.

Literally, "a little series." There are four numbers in the Suite: *En Bateau* (in the boat); *Cortège* (a procession); *Minuet* (a stately dance); *Ballet* (an artistic dance). These are dainty pieces of music, though not containing the kind of melody and harmony familiar to our ears. (See page 238 for note on Debussy characteristics.)

A modern French composer, Maurice Ravel, has written a series of five numbers on the subject of Mother Goose (usually listed as **La Mère l'Oye**). The style is unlike the music to which our ears are accustomed, for rhythms, themes, and harmonies are strange. Ravel is original and clever and always musicianly. The titles are:

1. Pavane of the Sleeping Beauty.
2. Hop o' my Thumb.
3. Empress of the Statuettes.
4. Conversations of Beauty and the Beast.
5. The Magic Garden.

Each number has distinctive interest, but most brilliant is the third, which is based on an oriental fairy tale. " The Empress stepped into the water and instantly the little statuettes (Chinese figures of the kind that nod their heads) began to sing and play on instruments."

The theme of the " Nodding Chinese Statuettes " is fascinating, with its mechanical bobbing and dipping accents through the oriental five-tone scale. There is splendid action implied as the little figures bob faster and faster, until one would think the little heads would bob off. And its delicacy is marvelous, — truly fairylike.

The fourth number has a well-known story about a beautiful princess who was asked in marriage by a fierce-looking bear. At first she refused him, but consented later because of his kind heart. Happily he turned out to be a handsome prince in disguise. Beauty is represented by a waltz melody, while short growling phrases by the contrabassoon typify the Beast. After the transformation, the rich human tones of the 'cello describe the prince in loving duet with violin.

The Children's Corner is a suite composed by Debussy. It is based upon childish themes and inscribed: " To my dear little Chou-Chou (aged seven) with tender excuses from her father for that which follows. — Claude Debussy, July, 1900."

The titles are: Doctor Gradus ad Parnassum, Jimbo's Lullaby, Serenade of the Doll, The Snow Is Dancing, The Little Shepherd, Golliwog's Cakewalk.

Best known in this land of the original cakewalk is the number about the Golliwog. It is a fascinating piece of syncopation in the misty, harmonic style peculiar to the composer. These little sketches are so short that one gets the unity easily.

Kaleidoscope Suite for Children is one of the recent compositions by Eugene Goosens. These are, like the foregoing group, not restricted to children. They are vivid impressions and not the least hackneyed; written in ultramodern style and employing syncopation and mixed rhythms and unusual harmonies. The titles are:

1. Rocking Horse. 2. Hurdy-Gurdy. 3. Punch and Judy Show. 4. The Old Musical Box. 5. Lament for a Departed Doll. 6. March of the Wooden Soldiers.

Scheherazade — (Rimsky-Korsakoff). This symphonic suite is based upon stories from the "Arabian Nights." The following explanation appears upon the title page of the score. "The sultan had sworn to permit each of his wives to live only one day and night. But the Sultana Scheherazade saved her life by the stories which she told for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife from day to day, and finally renounced his bloodthirsty vow.

Many wonderful things were told the Sultan by this wife. She drew upon the poets for verses, on folk songs for their words, and intermingled tales and adventures one with another."

The following are in the Suite by the Russian composer: 1. The Sea and Sinbad's Ship. 2. The Narrative of the Prince. 3. The Young Prince and Princess. 4. Festival at Bagdad; The Sea.

No. 3. **The Young Prince and Princess.** This contains much beauty in the lovers' songs to each other. They sing together, then the Princess dances for her lover, then the movement closes with a repetition of the rapturous duet.

The last movement (No. 4) is most interesting, because it brings together all the themes found in the other movements, and a few new ones. Throughout the Suite runs an oriental melody, usually a violin solo, which signifies the Sultan's wife. A powerful and majestic motive stands for the sea. The ship motive is at first tranquil, but later has a wave motion. It is rich in orchestral coloring and oriental in character. The Festival at Bagdad is full of variety, suggesting an eastern bazaar with motley crowds in which are priests with chants, mendicants calling their wares, dancing girls, strolling musicians, etc. It is a great tonal picture.

Caucasian Sketches, by Ippolitoff-Ivanoff, contains four pictures of life in southern Russia. Best known are: In the Village, in which is a native dance; and March of the Sardar, which portrays the approach and arrival of a powerful chief of these warlike tribes. It is full of barbaric pomp and splendor. (The composer lived at Tiflis among the Georgians in Asiatic Russia when this Suite was written.) (See page 140.)

Scènes Pittoresques, by Massenet, embrace the following: 1. Marche. 2. Air de Ballet. 3. Angelus. 4. Fête Bohème. "Massenet's orchestral suites are like a series of water colors, in which the painter is in thorough accord with the scene, and catches a passing impression of a landscape in a picturesque moment."

(4) Tone Poems.

There are points of resemblance between the arts, particularly poetry, painting, and music, which, by the way, have been called "sisters."

Certain subjects may be expressed best through poetry, others through pictorial art, and still others through the language of tones. The terms "Tone Pictures" and "Tone Poems" are associated with certain modern symphonic compositions.

As a new form in music, the Tone Poem was created by Franz Liszt, who left thirteen compositions in this style. Other composers have used this form successfully, among them Saint-Saëns.

The poem or story should be told before the music is played.

Most frequently heard of all tone poems is probably **Danse Macabre** by Saint-Saëns.

The name is from an Arabic word meaning cemetery; and the old French poem which inspired the composer to write this

work concerns a dance in a cemetery. It was a superstition of the Middle Ages that on Hallowe'en the dead arose from their graves for a carnival. Early artists found this a favorite subject for pictures, some fragments of which still remain on walls of old cathedrals and monasteries. King Death, who leads the dance, uses an old fiddle which does not stay in tune — in fact is always a half tone below pitch.

With the title and name of composer on the board, a pupil may indicate the progress of the music by the following board outline:

Midnight.
Skeletons tiptoe lightly to the revel.
Death tunes his fiddle (old and below pitch).
Specters dance in waltz rhythm.
Dance is light, weird, exciting, finally boisterous.
Weaving and rocking figures in the Dance.
Doleful melody.
Wind blows through the trees.
Cock crows.
Skeletons shudder, then hurry away.
Regret in closing theme (class may follow).
Abrupt close with clattering of bones.

Spinning Wheel of Omphale, by Saint-Saëns.

The music tells an incident in the life of Hercules. This giant of Greek mythology committed a crime, and as punishment had to serve the Lydian queen, Omphale, for three years as a slave. During this bondage he was made to wear women's clothing and to spin with the Queen's attendants while Omphale wore his lion's skin and taunted him.

Definite things heard in the music are:

(1) the rhythmic whir of the wheels;

(2) a light and playful melody representing the maidens at their work;

(3) deep sounds ('cellos and double basses) when the giant groans at his task and implores the Queen to release him.

The class may whistle the beginning of the spinners' song — which is a charming chromatic theme:

s - - si - l - - li - | t - - t - m - - tr | d - - t - d - - r - | m - - s - d - - t - | l - - si - l - - t - | d - - d - f - - l - | l - - s - fi - - l - | s - - - - - - |

(repeat) (6–8; allegro.)

The title is usually in the French: Le Rouet d'Omphale.

Finlandia. This tone poem by the greatest composer of Finland, Jean Sibelius, is a " tremendous national cry " which represents the oppression and struggle of the brave Finnish people. The work was created in 1894, just before Finland was absorbed by Russia, and later caused such enthusiasm among the Finns that Russia put a ban upon its performance. Class interest will be stimulated by brief discussion of Finland's history, climate, topography, etc.

The gloom and discord in the opening measures of the composition change into a triumphant hymn of faith and patriotism. To get instant appeal, start the record or roll at the beginning of the hymn; play only through the melody; return to the same place and have class sing softly several times — until every one gets hold of the tune. This " Hope melody " is an old folk song, and well named when contrasted with the gloom in the other themes in " Finlandia." The close of the poem is gloriously triumphant.

The Sorcerer's Apprentice. — Dukas

The mysterious character of sorcery fascinates young people. In introducing this tone poem, the teacher may touch upon the subject of a sorcerer and the significance of an apprentice. Then read the following: The music is based upon a poem written by Goethe in 1796.

" The poem is about an apprentice of a magician, who, when his master left the house, experimented with a magic formula he had heard the sorcerer utter. Using the mystic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys; soon all

the pitchers are filled; but the apprentice is frightened to find that he cannot recall the magic utterance that will compel the broom to stop. Soon the room is swimming with water, but the broom continues to rush down and back from the river. In desperation the apprentice tries to stop it by cutting the broom in two with a hatchet. But alas! now both pieces of the broom rush to carry on the task of bringing water from the river. As the water splashes around the steps and into the hall, the apprentice screams for help. The sorcerer enters, takes in the situation, says the magic words, and both parts of the broom fly into their corner."

The *Introduction* pictures the apprentice trying to imitate his master's incantations (represented by long-held harmonies of violas and cellos, with peculiar effects of flutes).

The *Scherzo* follows, beginning slowly as the broom comes to life and performs (clarinets first, then other wood winds). Development represents the struggle with the broom, and the hatchet episode. After a pause, there is a revival of the work by the two parts of the split broom. Joy of the apprentice is changed to despair (represented by two contrasting themes placed side by side). The appearance of the sorcerer is announced by the incantation theme (hurled forth by the brasses), after which calm is restored. The composition ends abruptly and explosively by the whole orchestra.

One receives a distinct impression of the work; and yet there is vagueness too, in a way, since no definite tune can be followed, or extracted from the music. The hopping theme of the busy broom is a repetition of descending thirds: ***md md md mrdt | d***; and then in the minor: ***dl dl dl dtlsi | l***; then in peculiar minors which would seem to indicate confusion and excitement of the plot. When the broom is cut in two there is an awful scream, and a plaintive cry and apparent suffering. In fact, there are chords which have the same agony and distress heard in a Valkyrie's cry, or in the "storm" in the Flying Dutchman Overture.

(5) Many pieces of Program Music not strictly classified as Tone Pictures or Tone Poems may be presented as such

by suitable correlations. Blending of the arts not only promotes interest in good music, but increases respect for the best in every phase of art.

The following lend themselves to such treatment:

Valse Triste. — Sibelius
Ride of the Valkyries. — Wagner
Les Sylvains. — Chaminade
Dance of the Chinese Doll ("**Nutcracker Suite**")
The Witch. — MacDowell
Etc. Etc. Etc.

The following is suggested for presentation of a Tone Picture:

The Angelus, by Massenet; from an orchestral suite, "Scènes Pittoresques." (See page 186.)

Question class for its meaning. (A Roman Catholic devotion pertaining to the Annunciation.) The name comes from the opening words of the prayer "Angelus Domini nuntiavit Mariae." When this devotion is recited, a bell known as the Angelus is rung.

Could a picture express the idea?

Most eighth-grade children are familiar with the picture — seen in many schools — and perhaps some one will tell that it is by Millet. Show the picture (Perry prints may be distributed). Have the class comment upon the strong points in the picture — points both expressed and implied. Characterize the peasants as earnest, industrious, devout. Note the church spire in the background, also the time of the scene.

Can the Angelus idea be expressed in poetry? (Read poems, page 236.)

Can the Angelus idea be expressed in music?

What might the class anticipate?

"Church bell, religious music," etc.

The scene is inside of the church. At first the people are few, but as numbers increase, the volume of tone swells. One hears chanting, and antiphonal (or responsive) singing. Voices of

the organ, the priest, and the congregation may all be distinguished. Finally, as the "Amen" is declared, the people depart.

The following outline may be used:

Call to prayer: (*s - dr m - fr | s - mr d - r -* etc.)

Choir; organ; congregation; responsive service.
Moment of prayer; solemn, impressive.
Congregation departs.
Choir closes with first theme.
The Amen.

The Swan (Le Cygne). — Saint-Saëns

This familiar piece from a suite called "The Carnival of the Animals" is a simple tone picture in which the stately bird moves gracefully over the dark and rippling waters. The plaintive theme recalls the legend of the swan song which comes with death. It is a melody of surpassing sweetness. The legend is an old one referred to by Æschylus (500 B.C.) as the "Death chant of the swan"; and twenty centuries later by Shakespeare in King John,

"The pale, faint swan
Who chants a doleful hymn to his own death,
And from the organ pipe of frailty sings
His soul and body to their lasting rest."

Poem, song, and painting have been inspired by the legend.

Let the class sing the theme softly with the record:

$\overline{d}$ - t - m - l - s - d - | r - -. mf - - - | l - - tdrmfslt | $\overline{m}$ - - - - - - |
(Key of G; 6–8.)

The final high tones of the death song may bear spiritual resemblance to the flight of the soul.

A few years ago a Frenchman, named Claude Debussy, wrote in a new style, using a scale of six whole tones (C, D, E, F#, G#, A#) and seeming to scorn the melodies and rhythms and harmonies to which our ears were accustomed. His melodies

and harmonies seemed always shifting, — sort of evanescent, intangible, and atmospheric. There was nothing the inexperienced listener could seem to get hold of, for he could neither hum the tune, nor get into the rhythmic swing. And it was just impossible to think of it with the usual do, re, mi formula. But there was also something about it which haunted or fascinated; one wanted to keep hearing Debussy's pieces until, — well, they began to sound beautiful and were interesting. Let us hear one that you may get the impression for yourself.

This is the **First Arabesque.** Try and get the tune if possible and mark the rhythm also. Let us listen merely to the first few measures over and over until we can get hold of them in some way.

Here is another Debussy number. It has such a peculiar name that you will not forget it. The French is: **La Fille aux Cheveux de Lin.** What student of French will translate it for the class? Yes, **The Girl with the Flaxen Hair.** Now what kind of music would be anticipated from the title? Delicate and airy, of course, and with feminine characteristics of beauty and charm. Can you begin to feel the Debussy style? Do you find strong resemblances between the two examples? Can you also sense such differences that you could tell them apart? What does Arabesque mean? (Delicate tracery, ornamental pattern with interlacing designs, — from Moorish architecture.)

Listen to the **Golliwog's Cakewalk,** and then to **Mènestrels,** — which is Debussy's idea of our minstrel music. Perhaps the most wonderful composition of Debussy is a tone poem with the title **An Afternoon of a Faun.** What would you anticipate? What is a picturesque background for a faun? (In a forest.) What kind of motion would meet our conception of this woodland being? Would he walk in prosy fashion like a man, for instance? Or, would he be playful and go skipping and tripping and dancing about, like a shadow? What kind of weather suits the picture? No, surely not rain or storm; but a sunny day with piles of white clouds in the heavens. Do you get a picture from the music? Let us hear just a few measures in the beginning, and over and over. Now a little farther, to find

EASTERN MONTANA

if you can get one definite theme that stands for the Faun. In our next lesson we shall hear two of the five Debussy numbers heard today and see how many of the class can tell which are played. It is well that you copied the titles to help you think of the differences.

Claude Debussy was a master in this peculiar style, — for none of you will think it was easy to write music in his way. He was a genius with much originality. He died several years ago, but left a number of followers who write in this same style — spoken of as " ultra-modern French " and " impressionism."

Who can recall the number of tones in his scale? What were they? Very good. Who will sing them for the class with do, re, mi syllables?

Ravel, who wrote the **Mother Goose Suite** (p. 183) — which some of you may recall — has this same indefiniteness of Debussy.

(6) Although Wagner's music is treated elsewhere under the discussion of the opera, his orchestrations give a tone picture of what is occurring at the same moment on the stage. It is essential, therefore, to present his epic masterpiece, the trilogy, known as:

The Nibelungen Ring

This is one of the richest subjects for school study.

Its broad interest has no limitations.

From the standpoint of mythology, history, literature, or music, it is an essential in any curriculum.

Its simple points may be introduced in early grades, and continued throughout a college course. After this, one is just ready to enter upon a lifetime in appreciation of what Richard Wagner created for the world.

It is difficult to assemble into small compass a large subject; the barest essentials for school classes are given. From them, however, can be built up a true appreciation.

First the story.

The greatest legend of the world. Based on the mythology of northern Europe (Germania, Scandinavia, Iceland), in which supernatural beings represent every emotion and condition.

These beings may be classified as:

The *Gods* who are *noble* and dwell on the *heights*.

The *Giants* who are *strong* and dwell on the *earth's* surface.

The *Dwarfs* or *Nibelungen* who are *cunning* and dwell *in the ground*.

The *Rhine-daughters* who are *joyous* and *innocent* and dwell *in the waters* of the Rhine.

The *Valkyries* who are a brave and special class of divine origin and consecrated to warlike service. They constitute a kind of sisterhood and are represented by nine daughters of Wotan, of whom Brunnhilda is the favorite.

There are numerous gods and goddesses. They correspond to the more familiar deities of Grecian and Roman mythology.

Wotan is the king, or chief (like Zeus or Jupiter).

Fricka is his lawful wife.

Loge is the god of fire, and *Donner* the god of thunder.

There is *Freia* the goddess of love, and *Erda* of the earth. There are parents of *Siegfried*, named Sieglinde and Siegmund. The race of giants is represented by two brothers, Fafner and Fasolt. The Dwarfs in the story are Alberich and Mime; while three beautiful women represent those who inhabit the waters.

Walhalla is the place where the gods live.

Riesenheim, abode of the giants.

Nibelheim, home of the dwarfs.

The *Gibichungs*, a mortal race who lived on the Rhine.

The purpose of the whole story is to contrast the two powers that rule the world: *Love* and *Gold*. (The dramas were first entitled " The Curse of Greed, or the Triumph of Love.") " It concerns a sin committed by Wotan and his efforts to repair it."

The legends underlying the story were extremely popular in the Middle Ages. They were collected in the thirteenth century, but having had no permanent form until that time,

there were many versions. Richard Wagner read all he could find on the subject for years and finally put it into form for four dramas which are entitled:

(1) The Rhinegold; (2) The Valkyries; (3) Siegfried; (4) Twilight of the Gods.

(1) The *Rhinegold* explains the origin of the gold from which the Ring was made. The Ring was the symbol of power and possessed of a curse. The first scene is in the bottom of the Rhine, and pictures the innocent life of the mermaids who knew not greed. The gold which shines through the water is only beautiful and has no power.

(2) The *Valkyries* is for the purpose of introducing the parents of the hero, Siegfried. (There is a long lapse of time between the first and second dramas.) A new race of beings has been created, both divine and mortal. "Siegfried is the hero who can recover the gold, return it to the Rhine, and restore love to the highest place." The lesson from this division is the punishment for disobedience (Brunnhilda's sleep).

(3) *Siegfried* is a drama of Love. It contains no tragic element; is at times humorous; reaches a climax in the awakening of Brunnhilda by the Hero.

(4) *Twilight of the Gods* (Götterdämmerung) shows how inexorable is Fate. Every possessor of the Ring has been cursed, and not until it is thrown back into the Rhine by Brunnhilda does love triumph.

(For a simple and clear analytical treatment of these dramas, the teacher is advised to use the text, entitled "The Epic of Sounds," by Freda Winworth, and published by Lippincott, Philadelphia. The first part of this summary is abridged from that source.)

The story and the orchestral part of the music are of much greater interest to school classes than the vocal parts. The melodic element in the orchestra is continuous and should become familiar before the intrusion (?) of voices. The leitmotif, or leading motive, is a musical figure which represents some element in the story like a person, an emotion, a place or an incident. A motive has strong individuality, and with slight

acquaintance one learns the important ones. A motive may consist of a few tones or be a complete and singable tune.

It is possible to enjoy the music of Richard Wagner without knowing the motives, just as many enthusiasts of this dramatic music are unfamiliar with the theories and philosophy of the composer. However, one's enjoyment is broader and more keen when able to identify the individual figures. It is like recognizing characters in a play. Some critical writers label as many as ninety different motives in the "Ring." One fourth of this number are sufficient for school study. The following are selected according to the order in which they appear in the music, and grouped for the convenience of illustrating the plot as it is unfolded: (Records and rolls are in preparation for this outline, and the teacher may use, also, the simple and inexpensive piano arrangements by Max Spicker, published by G. Schirmer, New York.)

1. Primeval element; rhythmic movement of waters in Rheingold.
2. Rhine daughters; the Gold; the Ring; Walhalla.
3. Giants; Freia (goddess of eternal youth, light, and love).
4. Forge at Nibelheim; Dragon; Curse; the Sword.
5. The Storm; rainbow bridge and entrance to Walhalla.

End of Rheingold.

6. Ride of Valkyries. (Prelude)
7. Pity and love of Sieglinde; Siegmund's Love Song.
8. Shout of Valkyrs, Ride of Valkyries (beginning only).
9. Wotan's Anger and Distress; Fate; Death Song.
10. Brunnhilda's Pleading; Eternal Sleep and Fate.
11. Slumber and Magic Fire.

End of Valkyrie.

12. Youthful Siegfried, child of the forest; Joy of Living and Love of Nature.

13. Mime's Complaint (Dwarf at the Forge).

14. Giants; Ring; Walhalla; Compact; Sword; Curse; Ride of Valkyries.

15. Waldweben, — rustling of trees, singing of birds; voice of woodbird.

16. Brunnhilda's Awakening; Love's Greeting; Siegfried, "Treasure of the World."

End of Siegfried.

17. Burning of Walhalla; the Hero Siegfried; heroic love.

18. Gibichungs; Hagen; Gutrune; Curse; Walhalla; Destruction.

19. Sword; Rhine Maidens; Ring.

20. Summary of Siegfried's life; youth, heroism, love, fate, death.

21. Funeral March; sword; eternal sleep.

22. Love's Redemption.

End of Götterdämmerung.

One has no difficulty in finding suitable books on the Wagner dramas. In fact, these have proven fascinating subjects for many writers.

In this connection the author of this text confesses to having made use of some phrases and expressions found in articles or books on Wagner with no wish to plagiarize. After years of familiarity, quotation marks are lost and texts are untraceable. Such a vast amount has been written that no longer does it seem possible to arrange thoughts which have the semblance of originality.

George Bernard Shaw interprets the philosophy underlying "The Ring" in his "The Perfect Wagnerite." Besides being delightful reading it clarifies some of Wagner's political doctrines.

V. *Musical Criticism: the Result of Intelligent Listening.*

(*a*) Related to a profession.

One of the professions that is not likely to be overcrowded is that of music critic. In every large city, the daily papers employ critics to attend musical programs and report them for the public.

There is commercial importance and honorable distinction in having qualifications for such a position. High school students should be guided in the technic of writing musical criticisms; should realize that the professional critic is first of all a trained listener, rather than a composer or performer of music; that his general scholarship is high; that through natural inclination he notices pictures, enjoys poetry, cares for good literature generally, and finds congenial study in modern languages. Such an one may be encouraged by the teacher to practice the art of writing criticisms. Let such attend concerts as critic, first for the class, then for the school, and then for the local press. Let him be selected as any other kind of delegate because of his worthiness, and let his small expense of attending concerts be borne by the class, school, or newspaper.

(*b*) As subject for language lessons.

In the very beginning the teacher sees the value of the subject; realizes for instance that it is of broad interest; that it embraces both emotional and intellectual stimuli; touches boundaries of other subjects, and therefore concludes that it is good inspiration for written compositions. The teacher of music wisely coöperates with teachers of other subjects. All work together in the interests of correct English and definite and intelligent thought.

Criticism, as an abstract subject, should be discussed by every high school class — beginning with the seventh grade. There is a tendency — in our own country at least — to offer personal opinion about almost everything, whether the speaker knows anything about it or not. The condition has been stated in rhyme:

"I do not know," admits the wise;
"I know," the braggart fool replies.
Midway the common highway lies, —
"I do not know, but — criticize."

Perhaps subjective opinion would not be offered so freely if a suitable background for thoughtful criticism had been a part of one's early training. While one cannot talk about an art subject in the same way that he can a problem in mathematics, there is nevertheless a sort of logical trend of thought awakened by music which may become good commentary.

There are definite things to be said about music, and in each composition there is something which makes first appeal. It may be a dominating *rhythm* — as in dance, march, lullaby, Indian music, etc. Or the strongest appeal may come from *melody* — as in folk tune, love song, hymn, etc. Or the *harmony* may be most impressive — as in concerted or orchestral numbers, and in many of the modern compositions. Even the *tempo* may be so unusual in its rate of speed as to make first appeal.

Each of these essentials has such definite character as to be described still further with certain accuracy.

Rhythm may be regular or irregular (depending upon the position of the leading accent of the measure). Each of these characteristics may be further extended; as, rhythm may be monotonous — as in Indian music; or well-marked, as in a march; or lilting — as in a dance; or rocking or soothing — as in a lullaby; or swaying — as in a barcarolle. Rhythm may be also intricate — as in a rhapsody; or evasive — as in ultra-modern French pieces, etc.; or changeable — as in Slavonic and Hungarian dances, etc. Irregular rhythm includes syncopation (misplaced accent), and may be uniform and persistent — as in negro songs and dances; or shifting — as in jazz.

Melody has distinct character and mood. It may be brief — as in Indian music; or fragmentary — as in rhapsody, and in ultra-modern compositions; monotonous — as in jazz; florid — as in coloratura; extended and fluent — as, for example, in the

Schubert's "Serenade"; sentimental — as in "Annie Laurie"; or joyous — as in "Dixie"; or contagious — as in Dvořák's "Humoresque"; in short, there is a long list of suitable words to apply to the impressive character and varied mood of melody.

HARMONY may be simple or plain — as in "Humoresque"; or rich — as in the "Lucia Sextet"; and abundant — as in the "Unfinished" Symphony; or obscure — as in "Scheherazade," or in the "Arabian Dance" from "Nutcracker Suite."

FORM may always be criticized from the standpoint of Unity and Variety. *Unity*, as showing repetition through musical figure or phrase, and the logical development of ideas, and balance and proportion. (Form is here synonymous with "structure.")

Variety as obtained through contrasting ideas, rhythms, tempos, keys, modes, color, dynamics, ornamentations, variations, etc.

There are two separate FORMS, — the *vocal* and the *instrumental*.

Vocal Form is dependent upon words. Most common are: folk song, ballad, art song, opera, oratorio.

Instrumental Form may be broadly classified under:

1. *Classic*, which embraces rondo, dance suite, sonata, symphony.

2. *Romantic*, which includes nocturne, barcarolle, serenade, caprice, rhapsody, etc., and program music.

3. The *Dance*, which may be folk, æsthetic, or idealized.

Forms may be spoken of as *free* — as in idealized dance, or in rhapsody or caprice; or *symmetrical* and well-balanced — as in march or folk tune; or complex — as in opera and oratorio; or diversified — as in variations on a theme; or formal — as in rondo or sonata; etc.

CONTENT is opposed to Form and has *style*, either intellectual or emotional; and *character*, which reflects the composer's individuality as affected by environment, history, etc.

There are always the MEDIA OF EXPRESSION, vocal or instrumental, with characteristics of each.

The foregoing is crystallized into the outline on pp. 202–203 and has been found useful for classes in writing music criticism.

In making the first application of the outline, let the teacher write upon the blackboard:

MUSIC is for everybody.

Everybody can think about music.

Everybody can talk about music.

What can *you* say?

Then the teacher plays a familiar composition and asks for definite points that are in the outline. It is not long before the class is alert, — exceeding anticipations of the teacher. As illustrative, use "In the Hall of the Mountain King" from the "Peer Gynt Suite." The response from a "first" lesson in an eighth grade class will be something like this (the piece having been heard):

What impresses you most about this piece?

"The tune."

Make some comments upon it. What can you say?

"It is ugly." "It is peculiar." "It is a queer kind of minor." Say something about the rhythm or character of the motion, as it may seem regular or irregular.

Silence!

Well, listen to a bit of it again.

"It is regular," "kind of jerky," "regular jerks."

Comment upon the harmony.

"Queer." "Minor."

Is the harmony simple and plain? or rich and abundant? or obscure? or peculiar?

"It is abundant and peculiar."

Comment upon the form — as bearing upon its unity and variety.

Silence!!

What gives unity to a composition?

"Oh, repetition!"

Did you notice much repetition in this piece?

"O yes, one tune was played all the time!"

Then the piece was marked by much "unity."

Was the tune always expressed the same way?

"O no!"

(1) Outline

Music Appeal

Rhythm: (1) regular; (2) irregular. Described as: well-marked, monotonous, unbroken, rocking, lilting, soothing, swaying, intricate, evasive, changeable, persistent, uniform, etc.

Melody: (1) character; (2) mood. Described as: brief, fragmentary, extended, fluent, florid, sentimental, joyous, contagious, pleasing, delicate, etc.

Harmony: (1) simple or plain; (2) rich or abundant; (3) obscure or involved; (4) based on diatonic, pentatonic, or whole-tone scales.

Tempo (speed): fast, moderate, slow, etc. (Use terms: presto, allegro, andante, largo, etc.)

Form (*Structure*)

Unity: (1) repetition of musical ideas (motive, figure, phrase); (2) logical development of ideas; balance; proportion. Both may be consistent, incoherent, hackneyed, commonplace.

Variety: through contrasting ideas, rhythms, tempos, keys, modes, color, dynamics, ornamentation, variation of theme, etc.

Forms (*Classification*)

Vocal, dependent upon words: folk song, ballad, art song, opera, oratorio.

Instrumental: (1) Classic: rondo, dance suite, sonata, symphony. Formal. (2) Romantic: nocturne, barcarolle, serenade, caprice, rhapsody, etc., etc., and program music. Free (3) Dance: folk, esthetic, idealized.

Content

- *Style:* either intellectual or emotional. Described as: dramatic, brilliant, fantastic, lyric, declamatory, devotional, serious, romantic, esthetic, etc.
- *Character:* as affected by biography, history, environment, etc. (Individuality of a composer reflects local color, Liszt in gypsy influence, Grieg in Norwegian folklore, Wagner in German legend and mythology, etc.)

Media of Expression

- *Vocal.* Characteristics.
- *Instrumental.* Characteristics.

Performance

- *Vocal:* (1) enunciation, phrasing, interpretation; (2) tone quality (which may be: harsh, thin, full, resonant, hollow, nasal, metallic, etc.).
- *Instrumental:* technique, phrasing, temperament, etc.
- *Accompanist:* sympathetic, reserved, subordinate, etc.
- *Orchestral:* solidity, balance of tone, contrast, variety. (See pages 161, 242.)

Name the different ways in which it was varied.

"First it was slow, then fast, then very fast."

Yes; what do you call different rates of speed in music?

"Tempo."

Then varying tempos gave it variety. How else was it varied?

"Different keys."

That brought about different harmonies then, I suppose. Think about the different colors — as far as being light or dark.

"When the tune was low it was dark; and when it was high, it seemed lighter."

Very good, John. How about the dynamics? — do you know the meaning of the word? (The word is written on the board.)

" Is it anything like dynamite? "

Yes, because it suggests force and power.

" It was much louder at the last than at first."

As you listen again count the number of times the little tune is repeated, then you will have a better idea of its unity.

" Thirty-seven times! "

Isn't it wonderful! And you did not find it tiresome?

" Play it again! " " Play it again! "

What do you call music that is not vocal in its form?

" Instrumental."

There are several kinds of instrumental music; one kind has a title which gives you an idea about the music before you even hear it. (Pause, but no glimmer of light.) Well, it is " Program music," is modern and belongs to the romantic period of the nineteenth century. Remember this; I shall ask you about it tomorrow.

Then there is what is called the *Content* of music; and Content has style and character. Style may affect your emotions, or your thought. Did " In the Hall of the Mountain King " make you feel or think?

" Both."

Good! And that is true of most of the best music. You are moved and you also think.

Does any one recall the composer's name? Yes, " Grieg." How many knew that? Fine! Nearly every one!

Well, who was Grieg?

" Greatest composer of Norway."

Do you think that the fact that Edward Grieg lived in Norway could account for the character of the piece?

" Why, of course, because the trolls and Peer Gynt belonged to that country."

Here is something more for you to learn today, *Media of Expression* (Board). (Class looks blank.)

It means, through what medium was the piece expressed? Was it a piano?

" No, the orchestra! "

What instruments did you notice particularly? What made the crashing sounds at the last?

"Cymbals."

You may think of the piece as a moving picture and write about it, using all the points that you can recall. Call it A Musical Criticism, sign your name to it, and bring it to class tomorrow. The best criticisms will be posted in the principal's office.

[NOTE. — The lesson just recorded is *literatim* from a class of pupils in Fairmount Junior High School, in the summer session, 1921, School of Education, Cleveland, Ohio. Also, it is interesting to state that on the day after the lesson, fifteen "Criticisms" were handed in, — not one of the writers having had any previous lessons in listening to music before this summer session. One paper is selected at random, this one being from a small Jewish girl aged thirteen.]

A Musical Criticism

"Mrs. Fryberger's class that is studying how to listen to music and to talk about it went to a moving picture show. That is I am just pertending (sic) we did. The piece we had to find what to say about was In the Hall of the Mountain King by a Norwegian writer named Grieg. The principal thing about the piece was an ugly tune which was play many times in every way possible. First it was high and then low. Sometimes it went fast or slow, or loud and soft, and if instruments have low sounds we say they have a dark color. This piece was dark and light both. It had a great deal of unity because it was played in so many ways. It was much different from just a march or a dance because you could see something happening all the time. It was about Peer Gynt being chased out of the cave of the trolls, and every body could just imagin how he ran around until when the simbals (sic) struck he was pushed out. That was the end. There is much more to write about a piece of music than even this."

This knowledge expected from the seventh grade may seem considerable in the aggregate, but it has been given

out little by little through different grades, some things being taught directly, others incidentally, as different pieces were presented.

From the foregoing it is evident that criticism must be made upon many things besides the tune. The tune of a serious piece of music may be likened to the plot of a story. It is the first thing sought, and, unless interesting, the work is in danger of condemnation — be it music or story — by the average person. This thought may be pursued by the class, which will appreciate the fact that much great literature — essays for example — is rich in combination of words and filled with deep thought, yet wholly lacking in story plot. Much great music, with but fragmentary melody, contains rich harmonies and distinctive mood. The tune may be an impressive and most enjoyable factor in a composition, and yet may not be described or commented upon as much as some other features. The teacher will discourage the use of effusive adjectives.

The experienced critic makes mental observation of every point, but does not mention the more obvious details in his written criticism; nor need he follow any prescribed outline in his arrangement of ideas, — though here, judgment and good taste are always evidenced.

At first, compositions familiar to the class should be used. Let the teacher write on the board the title of the composition, composer of the music, author of words (if a song), and name of the performer; in short, data found upon a printed program.

Brief and important comment on the foregoing may be told by the teacher (any historical or romantic incident bearing on the composition which will create interest).

All points which may be obtained by intensive listening should be left for class discernment.

At first, use only one composition for a lesson and play it several times, if necessary, to give a clear impression. When the essential points are clear to the class, they should be used in a well-arranged written composition. Later, two or more pieces may be used for one lesson, thus admitting comparisons and broader criticisms, and forcing habits of more rapid thinking.

(2) Jazz

In an effort to promote clear understanding between teacher and pupil, the following lesson is advised.

Says the teacher: Let's talk about Jazz today.

Is there any one present who does not know what is meant by Jazz? (No one!)

You may describe as well as you can some of its noticeable features. (Silence!)

"John, you name one point; Sarah, add something more" (and so on, each teacher encouraging individual comment).

One successful method is for the teacher to write on the board a list of words, from which the class selects those which reflect Jazz character. (Words approved by the class are underscored; the others should be erased.)

The teacher asks — as each word is written — is Jazz *bright*, *highly colored*, modest, lofty in sentiment, poetic, *bold*, *energetic*, elevating, melodious, *blaring*, *hysterical*, refined, *riotous*, *reckless*, quieting — (laughter!), esthetic, *coarse*, imaginative, *vigorous*, spiritual — (a mental shock!), graceful, *barbaric*, dignified, *exhilarating*, *exciting*, *nervous*, *sensational*, *monotonous*, inspirational, *physical*, *boisterous*, etc.

(There has been almost no difference of opinion in the class decision of *italicized* words, and before the list is half done every member shows intense interest and is *thinking seriously* — probably for the first time — about Jazz.)

The teacher says: The list of words you have chosen may be placed in two columns, one of which would express a wholesome influence, while the other would be more or less destructive. You may make the division. By this method the class is forced to certain deductions from which the teacher may proceed.

Is any effort necessary to grasp this kind of music? "No." Does it become tiresome? Why? Also, show a picture of a quiet pastoral scene, and then the colored comic supplement of the usual Sunday newspaper, and ask which resembles Jazz. Finally advance the thought that some Jazz may be better than others. Has the class noticed any difference between pieces of Jazz?

Speak of the discussion among serious musicians over this subject and tell the class what some critics say. For instance, it is wholly condemned by some as a dangerous and pernicious influence, because it appeals only to the nerves, — never to the head or heart; that it "groans and moans," "bellows and barks," "jolts and jars," "rattles and bangs," that the "beating of tom-toms and ringing of bells, and making other hideous noises, just for the sake of noise, is indefensible."

"The supreme test of any artistic thing — music or poem or painting or sculpture — is its *effect upon* the *individual*. It must feed the higher and better self; it must suggest something which elevates, or gives courage, or broadens humanity."

There are some things about Jazz which save it from the ban of "total depravity." Its syncopation gives a pleasing variety in rhythm; the constant shifting in modes and harmonies is interesting; the independence of different instruments shows worthy musical effort; the originality and extraordinary rhythms are points in its favor. But the melody is thin, and meager, and is repeated until it becomes monotonous.

However, the class should make its own decisions. Compare two numbers, and at the same time criticize them by the same standards used in former lessons with great compositions.

Play "Livery Stable Blues" (*clear through*) or any other sensational selection, of which there seems no lack!

Follow with "A Jazz Study," by Edward Burlingame Hill. There is no doubt of depth and interest in the latter.

Play also **Waiata Poi** by Alfred Hill. It has been called "a bit of refined jazz," — a sort of compromise which contains distinctive rhythm and melody of folk music, plus the careful orchestration of a scholar. (See Appendix for explanatory note.)

While the subject is before the class play "Juba Dance" in order to distinguish between "rag" and Jazz. The former is merely extravagant syncopation without the shifting harmonies of Jazz or the "Blues." (The unusual words "blues" and "jazz" are further mentioned on page 237.)

Close the lesson with the thought that styles change in music as in everything else. At intervals new influences arise which are apt to be frowned upon for a time by those with old and fixed ideas; but in the sifting process of time they may be modified and accepted. Such may be the fate of Jazz. Of one thing are we sure: only the *best* in it will remain.

(3) SUMMARY. This language work when carried out should correct the present tendency to form subjective criticism. A person says, "I do not like that music." Let the next generation refer to certain qualities in the piece; as, the melody is not clear, the rhythm is indefinite, the harmony is obscure, etc. Let every one down to the smallest child in school know that he cannot have sound opinion of anything until he understands it. One cannot criticize an address given in a language of which he is ignorant. Music is a language of tones, wonderfully expressive and full of meaning, but only one with definite ideas can render a criticism which has value. Of course there is good music which defies extended comment, — dances and the purely sensuous, for example, — and there is music which carries us beyond the realm of the finite and where words seem a mockery; but, generally speaking, in the words of Lavignac: "*Music that is worthy of the name must awaken our emotions and bear calm analysis.*"

CHAPTER FIVE

CONCLUDING SUGGESTIONS TO THE TEACHER

I. Additional Remarks on "The Listening Habit."

II. Emphatic Reiterations.

III. Two Essentials to Success:

(*a*) Knowledge of Subject:
(1) Reference Books.
(2) Clipped Articles.
(*b*) Enthusiasm:
(1) Gained.
(2) Bestowed.

IV. Concerning Recordings.

Perhaps one never realizes so fully the many things left unsaid, as in a concluding chapter. Any present solicitude, however, is offset by the realization that music as a subject is immeasurable and unbounded, and that commentary upon music is unlimited as well.

I. *The Listening Habit.*

The most important mission of technical musicians today is to teach the rest of the people to listen. Listening is just a habit — an intelligent habit. Listening means thinking of what you hear. As one can think of but one thing at a time, it means concentration — the only attitude to bring to serious music.

In the degree of concentration lies the difference between those who get a definite impression from music and those

who do not. The person who hears only "sounds" will have a vague impression and can make no intelligent criticism, while the one with a definite impression can voice it in some way.

Listening to music should be treated like listening to anything else. Early in life, one should learn that music is something to think about, something more than an entertainment.

In an address, or a book, one expects ideas, and appreciates their concise expression and logical arrangement. Music, as well, must contain ideas which are developed as in the spoken or written language. One gets hold of them quickly, if they are clearly stated, and follows them easily if they are logically arranged. In no other way is secured a definite idea of either a literary or a musical composition.

There are many things in an address subsidiary to the main outline; as, the tone of the speaker's voice, his expression, his style, eloquence, etc. The ideas may have flowery embellishment; there may be attendant phrases; and perhaps an introduction and a closing flight. But the ideas themselves and what the speaker does with them are of chief importance.

Every one can recall some particular address which contained words, words, words, but not ideas; with such, may be paralleled a musical composition consisting of impressive technic and skillful ornamentation, but which never gets anywhere.

Listening should bring a delight that is both emotional and intellectual. The general public, however, enjoys only clearly-marked rhythm and the melodies which arouse the emotional nature. The best music is not intended to set

the feet to tapping and the body to swaying any more than the best poetry is that which charms by its jingle.

There are four main points in music that impress the listener: rhythm, melody, harmony, and form. The first two appeal to the untrained listener; the last two are grasped only by those to whom music makes intellectual appeal. We have a primitive, rhythmic-melodic sense which the commonplace music does not pass. Inversely, artistic music begins with the harmonic principle.

A teacher should invite frequent comment upon the character of music; as sometimes appealing most to the emotional nature, or again to the intellectual. The best music combines the two; that is, there is emotional response to the rhythm and melody, but there is something also which makes one think.

Music which gives a definite impression should be discussed by the class. There is some music, however, which cannot be described. It is experienced, and reminds one of " the little girl who said she liked poetry though she didn't understand all of it."

Some one has defined music as " an intelligence expressed through time and rhythm and governed by law and order." It is easy to respond to the time and rhythm, but concentration is required to get the law and order of its construction.

Reference has long been made to music as " universal," and the " birthright of man "; however, so much emphasis has been placed upon the technical side that the public has regarded music as belonging to a profession and a favored few.

It is only in most recent years that a person might be

called " musical " who did not " play " or " sing "; as also it is a recent realization that the æsthetic and technical sides of art are distinct and that the beautiful in art may be enjoyed without knowledge of the technic by which such art was produced.

Music does not belong to a profession. It belongs to everybody. Every one should understand it. It is independent of race, nationality, or creed. It is universal. It is greater than any spoken language because the latter is local. The Italian language belongs to Italy, the Spanish to Spain, etc., but every one can understand the language of tones. The baby in Russia or France or Norway will go to sleep by the same rocking rhythm and soothing arrangement of tones. The soldiers of every country will thrill at a patriotic theme and march to the same steady rhythm.

It is a strange fact that we must learn to listen, and it is regrettable that so few have acquired the habit.

A few years ago a sensational article by Arthur Farwell appeared in a music journal. All people were divided into three classes, the division based upon their attitude toward music. The first class he called " Apaches," since they were physical music-lovers and cared only for the music which made them pat their feet, tap their fingers, or sway their bodies. The next class wanted music as a part of a romantic picture — sentimentalists who wanted to feel, though they had no idea that music contained anything to think about. This class of emotionalists he called " Molly-coddles." The third class was intellectual, and knew all about motives and phrases, development of the subject, etc., knew what music they liked and why they liked it.

Designated as "Highbrows," they sat in the top gallery at symphony concerts, thinking all others were more or less vulgar.

No one would want to be fitted smugly into any of these classes, and yet there surely are two distinct kinds of people who attend concerts: one gets a definite idea of music while the other has the haziest impression and cannot make a single intelligent remark concerning it.

It is the legitimate privilege of the teacher to "create atmosphere" for the subject. In other words, this means he should do or say something which will unconsciously put the class into the right attitude for the lesson.

In the first lesson with the phonograph, the teacher will notice the prevailing attitude of the children, who expect to be entertained and even amused. They are ready to laugh at the very first sounds, irrespective of the character of the record. I cannot resist referring to an experience of some years ago with an eighth-grade class. The children came from the poorest district and their acquaintance with the phonograph was gained from cheap playhouses, restaurants, and from open doors of saloons where it was a feature of entertainment. The school bought a new machine, and in celebration a program was arranged, which opened with the "Hallelujah Chorus." Imagine my surprise when the children began to giggle and laugh. At once I saw my mistake. The machine was stopped, and I explained the wonder of music, some of which could make us laugh or cry, feel happy or sad, make us march or dance, grow sleepy, think of church or home or country, etc. Before starting the machine again they were reminded that they should tell what kind of music it was. Their attitude

changed to one of thoughtfulness, and they soon discovered its religious character. A brief history of the great chorus was told and the name written on the board. A few weeks later, when the class had raised money for records, the " Hallelujah Chorus " was the first choice on their list.

II. *Some Suggestions and Cautions, Reiterated for Emphasis.*

Many ideas suitable for introduction into the listening lesson and not mentioned in this outline will occur to the teacher. For this reason there should be latitude in making an outline which will adapt itself readily to special needs. This manual is not intended to be inflexible; nor to supply exhaustive data for a course in music appreciation. If it suggests to the busy teacher some essentials, and touches " high spots," it fulfills its object.

Acquisition of facts in music history and biography will not constitute a course in music appreciation. These supply knowledge rather than culture, and are well in their place, but that place is secondary to music itself. To get music into the souls of others should be the teacher's endeavor.

The children should be told only what can be assimilated or coupled up with what they already know, since unrelated facts or ideas are of little value.

From the very beginning the children should understand that the teacher will tell nothing which can be gained through listening. If necessary, the same record may be played again and again for a point to be discovered.

The teacher should select from the music books other songs illustrating points developed in listening lessons. In

the daily music lesson, also, have the children get the æsthetic value as well as the mechanical features of each song. There is every reason why the singing and listening lessons should be in close correspondence.

In presenting a composition based upon a story, the following points should be observed:

Be thoroughly familiar with the composition before presenting it to the class.

Display the same interest that you wish to arouse.

Use only words which are in the vocabulary of the grade.

Keep to a brief outline, and do not hesitate in the telling.

Charm by a pleasing manner and your mastery of the subject.

Ask direct questions on the main points.

Create such interest that the children will instinctively respond.

Do not interpret in the realm of imagination. Encourage each child to have his own imagery. Make clear the definite things about music.

Frequently ask "who can hum or sing the tune" of a familiar piece.

Avoid the much abused and misused word "classical" when referring to a musical composition. The term "absolute" or "pure" is preferable.

In each phase of the big subject, the teacher should present clearly one example. For obvious reasons a number of variants are mentioned for each kind of illustration. There is often difficulty, in small towns particularly, in

obtaining a special record. Not only are several pieces mentioned for each type of music, but selections are made from each master composer.

A list of one hundred compositions most commonly used in Music Memory contests is mentioned in this manual.

There is no happier subject for the teacher than music appreciation. The listening lesson never becomes monotonous, since new things in the music are always being discovered and there is active thought and growth all the time. While close concentration is insisted upon, it does not seem an effort for the children because of the pleasure involved.

III. *Two Essentials to Success:*

(*a*) Knowledge of subject.

(1) Reference books.

Every supervisor or special teacher of music is more or less dependent upon reference books. In recommending a few, one is embarrassed in leaving unmentioned a long list of worthies. The number of books on music appreciation alone has grown so rapidly in recent years that it must be taken as convincing evidence of public interest in the subject. With these the teacher should be familiar. It is not feasible to give here a complete list of reference books on music history, biography, and the special subjects bearing upon the teaching of music appreciation, but the teacher will find no difficulty in obtaining a complete bibliography from public library or book store.

A well-chosen book is a teacher's best investment. The wise teacher begins a collection of books the first year of her professional life, and adds as she can every year fol-

lowing. By living with them, she makes herself more or less independent of them. Marginal comment and annotations but prove their close intimacy.

On the teacher's private shelf for frequent consultation should be the following standard reference books:

Child's Guide to Music. — D. G. Mason.
Common Sense of Music, The. — Spaeth.
Critical and Historical Essays. — MacDowell.
Education of a Music Lover. — Dickinson.
Evolution of the Art of Music. — Parry.
Fundamentals in Music. — Gehrkens.
How Music Developed. — Henderson.
How to Listen to Music. — Krehbiel.
Interpretation of Songs. — H. Plunkett Greene.
Lesson in Appreciation, The. — Hayward.
Listener's Guide to Music, The. — Scholes.
Lure of Music, The. — Downes.
Music and Its Appreciation. — Stewart MacPherson.
Music as an Art and a Language. — Spaulding.
On Listening to Music. — E. Markham Lee.
Orchestra and Orchestral Music. — Henderson.
Outlines of Music History. — Hamilton.
Romantic Composers, The. — D. G. Mason.
Songs and Song Writers. — Finck.
Victor Book of the Opera.
What Is Good Music. — Henderson.
What We Hear in Music. — Faulkner.

The music shelf should contain also at least one encyclopedic work:

The Art of Music (14 vol.) — D. G. Mason, Editor.
Grove's Dictionary and Encyclopedia of Music (6 vol.)
New Encyclopedia of Music. — Pratt (1 vol.)

Elson's or Baltzell's abridged dictionary is also suggested.

And of no small service to the teacher are the latest catalogues and all circulating literature of phonograph companies and reproducing pianos.

(2) Clipped articles.

The special music teacher should read current comments from leading American critics: Downes, Finck, Gilman, Henderson, Liebling, Taylor in the New York press; Hale and Parker, in Boston; Devries, Gunn, Hackett, Moore in Chicago, etc.; should take one or more music periodicals, and, instead of accumulating them, get the habit of filing in large envelopes clippings upon "School Music," "Opera," "Oratorio," "Criticisms," etc. Small filing cabinets for such scattered information are invaluable, when one has learned to use them.

(*b*) Enthusiasm.

(1) Gained.

One's nature is always stimulated by contact with others. The teacher should therefore be identified with local and state organizations — both for musical and for general educational interests. The suggestion is practical, since nowadays almost every state has its associations for music teachers and other educators.

(2) Bestowed.

It is a teacher's province to create enthusiasm. She should be aggressive and progressive, and let every one know that school music is one of the most important issues in the community.

"A musician's value to the public is not to be measured by his technical or interpretative ability alone, but by

his *enthusiasm* for the art in general and his *willingness* to *participate* actively in the propagation of musical truths through various movements."

" Manifestations of art are all about us, but our intellects are not sensitive to them."

" Recognition of beauty is a matter of education and culture, and we see beauty and truth only in proportion to our intelligence. Others must reveal to us the things which they have discovered."

Ruskin says, " The greatest thing a human soul ever does in this world is to see something and tell what he sees in a plain way."

" If we possess the power to enjoy a conception, we are second only to him who creates it for us."

Here, then, is a part of the mission of a school music teacher; and, let me add, the more difficult the task, the more essential is it to stick to that practical text from Habakkuk, " Make it plain."

IV. *Concerning Recordings.*

(*a*) Basis of selection.
(*b*) System of recording lessons.
(*c*) Varied deductions from single records.

(*a*) In the selection of records one should remember that only inherent worth will insure wearing quality. A collection of records and rolls should be chosen as carefully as books, as pictures, or friends. A song, for example, which one might think beautiful at first hearing, may soon become tiresome because of an over-sentimentality in words or sugary sweetness in melody. A composition should be heard many times before making a final decision, unless its

reputation is already established. A teacher who does not trust his judgment should consult a musician whose opinion is respected. The influence of good or poor music is too great to be lightly regarded.

In each school system, there should be a library of educational records in possession of the supervisor, to be used in introducing or evolving some point in the course of music appreciation. There should also be a permanent list for each building, consisting of those compositions worthy of frequent repetition and which may be used in different grades and with different objects.

The supervisor should direct the purchase of material as far as possible. Some schools, however, acquire records in other ways — by gift or purchase — with the result that sometimes a heterogeneous collection is found which requires censorship. Undesirable music — such as ragtime and the insipidly sentimental — may be tactfully treated by using it in close contrast with better and stronger compositions, and calling the attention to certain desirable features in the serious music, and to weak phrases and aimless elaboration in that which is poor. The class will make the deduction desired.

(*b*) In a large system where the circulation of material is involved, the supervisor needs a method for recording the lessons. The following is simple and has proven adequate:

Use manila cardboard covers for the circulating records. (The project of making the covers is suitable for the sixth-grade class. Also, cabinets in which records are kept is a worthy project for the manual training department.) Upon the light-colored, firm envelopes, keep data relating to the inclosed record. On upper left corner write:

The private catalogue number,
Title and composer,
Medium of expression. As, for example:
No. 43.
Humoresque. — Dvořák.
Violin solo.

On the right half of the cover, have columns for the three items: date, school, and grade; as, for example:

May 20th, Holmes, 6th.

If the envelope contains a song record, write the words on the reverse side. Keep at home a reference book which will record each day's work. By this method the complete lesson given in each grade is kept. Such record mentions only the private catalogue numbers; as, for example:

May 20th, (A.M.), Holmes
Grades 1 and 2 — Nos. 4, 60, 23, 40.
Grades 3 and 4 — Nos. 17, 60, 40, 71, 18.
Grades 5 and 6 — Nos. 20, 16, 40, 60, 18.
Grades 7 and 8 — Nos. 41, 87, 90.

(*c*) There are many kinds of lessons to be derived from a single selection. In primary grades, a number may be merely touched upon to illustrate some simple point. In each succeeding grade, ideas may be evolved upon rhythm, melody, form, mood, tone quality, orchestral color, imaginative content, etc., until complete analysis and written criticisms are possible in higher classes.

There is no danger of exhausting the possibilities for study and pleasure in a worthy piece of music.

In the first year in which music appreciation is introduced into a school course, it is advisable to use several numbers in each lesson, since then every taste will be met, and

variety will make the lesson more attractive. Subsequently, fewer numbers should be used in a lesson period; and finally, a single composition may be viewed from many angles.

As said in the beginning, there has been a desire to show impartiality between different reproducing instruments. Intentionally, personal preference has not been expressed between several records or rolls on the same subject, although it must not be inferred that there is no preference. A school teacher should be unprejudiced in selecting material which has the highest educational value. Between different numbers there is always a choice, and one should hear all versions — if possible — before making final decision.

As intelligent thinking about music has become a standard subject in the educational curriculum, there has been a corresponding increase in quantity and quality of illustrative material. Phonograph records cannot be supplanted; but their splendid purpose is augmented by use of recordings for the reproducing piano. This medium enables the use of longer compositions for analysis, the study of piano technic, etc., and aids, as well, the busy teacher who has not smooth technic. It is with great satisfaction, therefore, that the index of this manual can refer to reproducing material obtainable from eight different companies.

APPENDIX

I. TEXTS OF SONGS

(Titles in alphabetic order)

As stated elsewhere, familiarity with the words is essential to the study of a song. Whenever special reference has been made in this book to the words of a song, the text or the source from which it may be secured is included in this section. As a rule, the teacher will be able to distinguish the words, after studying the record.

The Boat Song HARRIET WARE **Page 107**

Where will you take me, little boat,
All on a summer's day?
Shall I dream, and let you float,
Whither away?
Carry me down the rippling tide,
Where waterlilies bend and bide;
Take me whither the song birds hide,
All on a summer's day.
Oh, I am dreaming, little boat,
Rock me to sleep, and float, and float;
Far away sounds a feathered throat,
All on a summer's day!

The grasses nod, and the waters flow,
The fleecy clouds sail to and fro;
And I would find where the breezes blow,
All on a summer's day!

Lazily, dreamily, sway, little boat,
Bring to me, bring to me, as I float,
The scent of the rose and the song bird's note;
All on a summer's day!

Oh, little boat, my dream is o'er;
I was a child; I can dream no more.
Take me back to world's lone shore,
All on a summer's day.

— MONTROSE J. MOSES.

Used by permission of Montrose J. Moses and Harriet Ware.

The Cuckoo Clock GRANT-SCHAEFER **Page 42**

On the wall hangs a brown wooden clock,
Saying, tick-tock, tick-tock;
'Twas carved from a tree in fair Germany,
Tick-tock, tick-tock.

In the top is a little bird blue, Cuckoo.
Though made of pine wood
'Tis almost as good
As a wonderful, real and true Cuckoo.
Cuckoo, Cuckoo, Cuckoo.

A little red door at the top, flip-flop,
Out flies the bird blue
To sing just for you,
Cuckoo, Cuckoo, Cuckoo, Cuckoo.

— PFIRSHING.

Used by express permission of Mrs. Mina C. Pfirshing, Instructor in Diction, Northwestern University, Evanston, Ill.

From the Land of the Sky-Blue Water CADMAN **Page 151**

From the land of the sky-blue water
They bro't a captive maid;
And her eyes were lit with lightning,
Her heart was not afraid.

But I steal to her lodge at dawning,
I woo her with my flute.
She sighs for the sky-blue water;
The captive maid is mute.

— EVERHART.

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The Four Leaf Clover BROWNELL **Page 43**

I know a place where the sun is like gold
And the cherry blooms burst with snow,
And down underneath is the loveliest nook
Where the four-leaf clovers grow.

One leaf is for hope, and one is for faith,
And one is for love, you know,
And God put another one in for luck.
If you search you will find where they grow.

But you must have hope and you must have faith,
You must love and be strong. And so,
If you work and you wait, you will find the place
Where the four-leaf clovers grow.

— HIGGINSON.

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Good News **Page 72**

Chorus:
Good news, de chariot's comin',
Good news, de chariot's comin',
Good news, de chariot's comin',
I don't want her to leave me behind.

Dar's a starry crown in de hebben, I know,
Dar's a starry crown in de hebben, I know,
Dar's a starry crown in de hebben, I know,
An' I don't want her leave-a me behind.

Dar's a long white robe in de hebben, I know (repeat).

Dar's golden gates in de hebben, I know (repeat).

Dar's silver slippers in de hebben, I know (repeat).

— OLD NEGRO "SPIRITUAL."

Granddaddy Longlegs **Page 43**

Daddy, daddy, long-legged daddy,
Granddaddy Longlegs, pray,
O point me east or point me west,
My cows have roamed a-way, a-way,
My cows have roamed a-way.

The sun has set, the stars are out
O Granddaddy Longlegs, tell me pray,
O point me north or point me south
And tell me where they stray,
And tell me where they stray.

From "Art Song Cycles," Book One, by Florence C. Fox and W. Otto Miessner, with their permission and the permission of Silver, Burdett and Company, the publishers.

Joy of the Morning **Page 51**

Music by Harriet Ware, words by Edwin Markham. For words see "The Man with the Hoe and Other Poems," by Edwin Markham, published by Doubleday & McClure Co., New York City.

Katydid **Page 43**

And what are you trilling, O Katydid?
The night air, you're filling, O Katydid.
Your eyes are so shiny,
Your throat is so tiny,
How loudly you're shrilling, O Katydid!
O Katy, O Katy, O Katydid-did!

"The warm days are going," said Katydid-did,
"And soon 'twill be snowing," said Katydid-did.
"There's a time to be merry,
A time to be wary,
The fall winds are blowing," said Katydid-did,
Said Katy, said Katy, said Katydid-did!

From "Art Song Cycles," Book One, by Florence C. Fox and W. Otto Miessner, with their permission and the permission of the publishers, Silver, Burdett and Company.

Live a-Humble **Pages 68, 72**

Chorus:

Live a-humble, humble, humble yourselves,
Humble yourselves, de bell done rung,
Glory and honor, praise de Lord,
Humble yourselves, de bell done rung.

Watch dat sun, how steady he run,
An' don't let him catch you with your work undone.

Did you ever see such a man as God?
He gave up His Son for the coming time
Just to save a poor soul from a burnin' fire.

If you see God in de mornin'
He'll come ridin' down on a line of fire,
The fount is falling, He'll be callin',
Come an' join de Mizpah.

— Old Negro "Spiritual."

The Loreley Heine **Page 98**

I know not what it betokens
That I such sadness know;
A legend of by-gone ages
So haunts me, nor will it go.

The air is cool, day is waning,
And gently flows the Rhine,
The last rays of evening sunlight
The mountain heights enshrine.

Upon the heights is seated
A maiden passing fair,
Her golden array is shining,
She combs her golden hair;

With comb of bright gold she combs it
And sings a wondrous song;
In cadence so strangely haunting
The sound is borne along.

The boatman upon the waters
Is holden in longing dread,
He sees not the reef before him,
He sees but the height overhead.

The billows surrounding engulf him;
Till boat and boatman are gone.
And this with her artful singing
The Loreley hath done.

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Mammy's Song HARRIET WARE **Pages 42, 69**

I had an old black mammy
Who used to sing to me
All kind of funny little songs
And funny poetry,
All about a heap of things;
But the one I liked the best
Was the one she sang when I went to sleep
With my head upon her breast.

'Twas "Hi," said the possum,
"Jest shake that 'simmon tree,"
"Golly," said the rabbit,
"You're a shakin' them on me."
Then they picked with their claws
And they licked their paws
And they tuk a heap home to their maws,
A heap, oh, a heap, honey,
Heap, heap, heap,
They tuk a heap home to their maws.

Then I would raise my head and beg:
"Oh, sing it once again."
And she would say, "Hush, honey, chile,"
And rock and pat me then.
"Hi," said the possum,
"Jest shake that 'simmon tree," etc.

. . . . . .

But I never heard the end
Because — I always fell asleep.

— PORTER.

Used by permission of The John Church Company, Cincinnati — New York — London, and of Harriet Ware.

The Pirate Song H. F. GILBERT **Page 103**

Fifteen men on a dead man's chest;
Yo-ho-ho! and a bottle of rum!
Drink and the devil had done for the rest;
Yo-ho-ho! and a bottle of rum!
Hate lies close to the love of gold;
Dead men's secrets are tardily told;
Yo-ho-ho! and a bottle of rum!
Dead men only the secret shall keep;
Yo-ho-ho! and a bottle of rum!
So draw the knife and plunge it deep;
Yo-ho-ho! and a bottle of rum!

— R. L. STEVENSON.

Rockin' in de Win' **Pages 42, 68**

(A Raccoon lullaby)

Sleep, ma little baby 'coon,
Underneath the big roun' moon;
When yo's in de tree a-swingin',
Mammy jes' can't keep from singin';
Sleep, ma little baby 'coon!

Hunters like a 'coon yo' size,
Flash de light to fin' yo' eyes;
Don' ye move, an' don' ye cry,
Jes' keep still 'til dey go by.
Sleep, ma little baby 'coon!
Rockin' in de win', so slow,
Mm — jes' so.

Ef you hear de hunters roun',
Don' yo' make de leastes' soun';
I'll take keer, ma little baby,
Guess I'll fool de hunters, maybe.
Sleep, ma little baby 'coon.

Even if dey fin' dis tree,
Keep as still as yo' can be;
Close yo' eyes so dey can't see,
Den jes' leave the res' to me.
Sleep, ma little baby 'coon
Rockin' in de win', so slow,
Mm — jes' so.

— Words and Music by NEIDLINGER.

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Rockin' Time GERTRUDE L. KNOX **Pages 42, 69**

Come, lil' chile, and don' you know
It's rockin', rockin' time?
When all the birds and babies go,
An' mammies gather 'em jest so?
Der arms are hungry for de fill
Of little boys a-lyin' still.
Won't you come and try it, honey?
Ain't you glad fo' rockin' time?

Chorus:

Rockin', rockin' time,
De sweetest time in all de day,
When pickaninnies, tired of play,
Come, glad enough, der mammy's way,

All limp and lil', and like to be
Singin' here alone wid me.
It brings de babies back again,
Dis rockin', rockin' time.

Hush, lil' chile, de crickets sing,
It's rockin', rockin' time.
An lil' lamps de pert stars swing,
To see what de sandman's gwine to bring,
An' if yo' eyeball's shinin' so,
Fo' sure he'll find some sand to throw.
Jest lie still and fool him, honey,
Shut yo' eyes fo' rockin' time.

— GERTRUDE L. KNOX.

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Sally in Our Alley **Page 86**

Of all the girls that are so smart,
There's none like pretty Sally,
She is the darling of my heart,
And she lives down in our alley.

Refrain:

There is no lady in the land
Is half so sweet as Sally,
She is the darling of my heart,
And she lives in our alley.

Of all the days within the week
I dearly love but one day,
And that's the day that comes between
A Saturday and Monday.

Refrain.

Henry Carey (1690–1743), an English poet, wrote both words and music of the above song. He is credited also with having written "God Save the King."

The Sandman GRANT-SCHAEFER **Pages 20, 31**

Dost thou know the little sandman
with his tiny bag of sand,
Who in white wool slippers hastens
over all the silent land?
He steals gently up the staircase,
lightly, lightly as a mouse,
Peeps at all the lovely children
lying dreaming in the house.
When he finds in some soft cradle
shining eyes still clear and bright,
He just drops some golden sand grains
on each lid so pure and white.
They droop slowly down and downward
like the petals of a rose,
Then the busy Sandman smiling
to the next door neighbor goes.
Dost thou know the little Sandman
with his tiny bag of sand?
Dost thou know the little Sandman?

— MINA C. PFIRSHING.

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Solveig's Song GRIEG **Page 182**

The winter may go and the spring may die;
The summer may fade and the year may fly;
But thou wilt come again. I know thou'lt be mine.
Thy faithful word is spoken and I wait love, always thine.
[Hums a chorus as she spins.]

God help thee ever His sun to feel;
God bless thee when at His feet you kneel.
Here I shall wait 'til thou again art near.
And if thou tarry long, I shall come to you, my dear.
[Hums chorus.]

— IBSEN.

The Swallows COWEN **Page 51**

I have opened wide my lattice,
Letting in the laughing breeze,
Which is telling happy stories
To the flowers and the trees;
For the spring, the spring is coming,
'Tis good-bye to all the snow.
Yes, I know it, for the swallows
Have come back to tell me so.

In one corner of my window,
They have built a tiny nest
Where the rosy sun can see it,
When each night he goes to rest.
And I look at it each morning,
From my window, and I know
Spring is coming, for the swallows
Have come back to tell me so.

— BINGHAM.

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Will-o'-the-Wisp SPROSS **Page 103**

Will-o'-the-Wisp, with your dancing light,
Where do you wander into the night?
Where will you lead if I keep you in sight?
Will-o'-the-Wisp!

Will your lantern illumine for me
A fairy ring 'neath a forest tree?
Or will you beckon me down to the sea?
Will-o'-the-Wisp!

Will-o'-the-Wisp, the wise people say,
Who follows your lead goes far astray,
And never again sees the light of day,
Will-o'-the-Wisp!

Tho' you are swift as the flying wind,
The treasure you seek, I, too, will find,
So come, so come, let us leave the world far behind.
Will-o'-the-Wisp, come, O come, Will-o'-the-Wisp.

— BENJAMIN.

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II. COMMENTARY ON RECORDS

(Arranged in alphabetical order according to subject)

The Angelus — Page 190

O solemn bells! Whose consecrated masses
Recall the faith of old.
O tinkling bells! That lulled with twilight music
The spiritual fold!

Your voices break and falter in the darkness,
Break, falter and are still;
And veiled and mystic, like the Host descending,
The sun sinks from the hill!

— BRET HARTE.

Two peasants, homeward from the fields of toil,
Hear holy music in their hasty quest;
Their longings leave the sorrows of the soil
And sweetly wander in the vales of rest.

Not theirs the Knowledge that is guilt and grief,
Not theirs the Doubt that drives their God away;
Behold in truthfulness of Fond Belief,
They bow their heads, and lift their hearts to pray.

— FREEMAN E. MILLER.

Ring soft across the dying day,
The meadow flushed with sunset ray,
Ring out, and float, and melt away.
Angelus!

The day of toil seems long ago,
While through the deepening vesper glow,
The beckoning bell notes rise and flow.
Angelus!

And now upon its parting swell
All sorrow seems to sing farewell,
There falls a peace no words can tell.
Angelus!

— Frances L. Mace.

"Blues" (Reference to pages 207–209)

"Blues" is a term which comes from labor songs of the southern negroes, and refers to their mournful or gloomy experience. "Certain notes of the scale are raised or lowered at will of the musician, thus alternating major and minor strains. This mixture of major and minor is called the 'blues.'"

"'Jazz,' the word itself, is traced to Africa and is common on the Gold Coast of Africa. In Creole patois, 'jaz' means to *speed things up*, to make excitement. In old plantation days when slaves were having one of their rare holidays, and fun languished, some West Coast African would cry out, 'jaz her up,' and this was the cue for fast and furious fun. Today this is used when a vaudeville act needs 'ginger.' The cry from the wings is 'put in jaz,' meaning add low comedy, go to high speed, and accelerate the comedy spark." — (Walter Kingsley, ethnologist).

The Cricket (Sonnet reference, page 118)

Oh, little cricket that the evening long
Dost tell thy story to the silent hours
While the dew falls upon the thirsty flowers!
What is the burden of thy ceaseless song?
A tale of love? or secrets that belong
To the dim solitudes of ruined towers,
Whose crumbling walls the ivy leaf embowers?
Or drolleries of Titania's shadowy throng?

Thou art a friend, so ancient legends tell,
That with the power of mystic sorcery
Guardest the hearth where thou dost love to dwell.
And with thy quaint and pleasant company
The night's deep loneliness thou dost dispel,
Thou merry chief of insect minstrelsy!

— David Skaats Foster.

From "American Sonnets," with the permission of Houghton Mifflin Company, Publishers.

Debussy Characteristics (Reference to pages 183, 184, 191, 192)

The French composer, Claude Debussy, bases his music upon a scale of whole tones instead of the diatonic scale — which contains half as well as whole tones. (Play C, D, E, F sharp, G sharp, A sharp, — these six make the whole-tone scale.) Debussy disregards our accustomed melody and aims to produce atmospheric and illusive effects. In his music is a veiled loveliness which may be compared to the tints of some modern paintings, or the delicate mysticism found in a certain style of poetry. (Teachers may compare this music with the paintings of Whistler and the poetry of Rossetti — if thought advisable.)

Debussy belongs to the Impressionists who charm through delicate and suggestive ideas rather than through bald facts and bold design, — in which latter class may be placed *plain melody.*

Form in Music

Very superficial treatment of musical analysis will suffice for the public schools and the general public. A few single ideas, easily grasped, are, however, essential to intelligent listening. These should be understood by the teacher and used judiciously. It is a fascinating subject to technical musicians and apt to be over-emphasized by them in their efforts to teach musical appreciation.

Now and then some one of the laity objects to musical analysis on the assumption that it detracts from the sensuous enjoyment of the music. Nothing could be further from the truth. To

be able to follow the subject and get the structural plan of music, merely adds to one's pleasure, and one does not think of the process after the habit is acquired.

Everything is dependent upon form. We could not see a thing unless it had some outline. It is as necessary in music as in material things; but music goes as quickly as it comes, and one does not get a definite idea unless he knows beforehand something about the structural plan. Of course a composer must have some design in his own mind when he writes a piece of music, and there are some few general rules which all composers follow. The first is the repetition of the phrase.

(The following, adapted from an article on "Form" in "Notes to School Song Book" by Osbourne McConathy, should be clear in the mind of the teacher, and applied as seems fit.)

A phrase is the smallest portion of a musical composition that expresses a complete idea.

A composition consists of a number of phrases arranged according to some design in the mind of the composer. This orderly arrangement is called its form.

Repetition of phrases is the basis of form.

Phrases are repeated to give unity, and contrasted to give variety. Phrases balance as in lines of poetry.

A change from one key to another (which is called "modulation" will also give variety.

Every composition must have *unity* in general and *variety* in detail.

Inexperienced listeners get the variety, but not the unity.

Further consideration of the subject is given on page 60 *et seq.* and page 117 *et seq.*

Indian Symbolism (Reference to page 152)

Designs used in Navajo rugs are explained in an authoritative book entitled "Indian Blankets," by George W. James (A. C. McClurg and Co., Chicago). "There are no circles, arches or round corners, because blanket design is developed from the art of basketry, which must be sharp-pointed." The big star,

pointed star, cloud images, scalps of enemies, bows and arrows; thunder, lightning, rain, sun, sunset, trees, waves, fire, etc., etc., are most common subjects. Colors, too, always have significance. Fire is always red; sky and water, blue; trees are green; sunset is orange, and midday sun is yellow. (The subject is particularly valuable to school classes — who think nothing of symbolism unless directed.)

Jubilee Singers **Pages 68, 72**

Fisk University was founded in Nashville, 1866. Music was a special feature and the music class — organized into a chorus — traveled to different cities to give concerts. The fame of these singers spread, and in 1871 a selected choir of thirteen were invited to Boston to take part in the World's Peace Jubilee. They surpassed all other singers in ability to enunciate on the high notes, and created wonderful enthusiasm. Henceforth they were called the "Jubilee Singers." London wished to hear them, and they crossed the ocean with their simple and pathetic music. A second tour was made through Holland, Germany, Switzerland, and the British Isles. Everywhere they were received by royalty and honored by leading musicians. Their "Slave Songs" and "Spirituals" had a peculiar fascination for all who heard them, says W. L. Hubbard. The career of these singers was unique. That these uncultured people could bring all Europe to their feet by the inherent beauty of their song, demands for the negro a distinct place in the musical world. They earned one hundred and fifty thousand dollars, which was applied to the educational uplift of the race. It is a message of song that finds no parallel.

Largo al Factotum **Page 111**

"Largo al Factotum" is of much interest to upper grades. It belongs to a style known as "Patter" songs, in which the singer tells of his trade and his accomplishments. It is a splendid character study of the barber, Figaro, in the opera "The Barber of Seville."

The scene is laid in the old Spanish city, generations ago, when social conditions were vastly different from those of today and when, for example, things which we now consider necessities did not then even exist. For instance, there were few newspapers, and people flocked to the barber shop to get the news. Figaro was an important personage, for, besides his skill as barber, he acted as medical adviser and surgeon. Also he was a professional matchmaker and a public letter writer as well, in those days when illiteracy was common. This barber, Figaro, had become very much puffed up in his own conceit, and in this song wishes to tell what a great man he is. So he begins: "Make way for the factotum of the town. — I'm the greatest man in Seville — I'm in great demand — You should hear the people clamor for my services. — It's Figaro here, Figaro there, Figaro up, Figaro down, — Figaro trim my beard, Figaro cut my hair, Figaro lance my finger, Figaro write me a love letter. — It's Figaro, Figaro, Figaro. Oh, I'm the greatest man in Seville — Tra la, la, la, la," etc. . . . And thus he sings as he struts up and down the street in front of his shop.

The humorous effect of the song arises from the fact that the greatest number of words are said in the least possible time.

Minute Waltz (Chopin), Op. 64. (Reference to page 129)

Mrs. H. H. A. Beach tells this amusing experience. On a recital program appeared the "Minute" Waltz. As she approached the number she noticed an old man on the front seat take out his watch and rivet his eyes upon its face. His purpose flashed through her mind and she decided to enter the race, — playing the little Chopin number at a breakneck speed. As she finished, the old man closed his watch with a whack and shouted, "By crackey, she did it!"

The Nutcracker Suite TSCHAIKOWSKY **Page 178**

The story which is a Dumas version of one of "Hoffmann's Tales" is based upon a fairy tale called "The Nutcracker and

the Mouse King." It opens with a Christmas party given for a little girl. Her friends are invited to share the beautiful tree and each receives a gift. Among other things the little girl is given a beautiful silver nutcracker which pleases her very much and is the envy of all the other children. The party comes to an end and the guests depart. The little girl goes to bed, but she cannot sleep, and so when all is quiet she steals downstairs to have another peep at the silver nutcracker. It is midnight, and wonderful things happen in stories at this hour. The little girl sees mice scampering about and is afraid. Suddenly and mysteriously the Nutcracker is endowed with life and begins to drive the mice away. Just then Mouse King appears and, marshaling all his subjects, attacks the Nutcracker. The two are locked in deadly combat and finally the Mouse King is killed. At so horrible a scene the little girl faints and has a wonderful dream in which the Nutcracker becomes a prince and she a princess, and they fly away over the forest to the jam mountain in the kingdom of the Sugar Plum Fairy. Oh, such a beautiful place it is, and her subjects are all sweets and bonbons. The queen gives an entertainment for the prince and princess, in which are characteristic dances by the Bonbon Fairy, the Toy Pipers, and Chinese, Arabian, and Russian Dolls. Then all the guests join in a beautiful dance called " Waltz of the Flowers."

It is a charming creation. When first produced in St. Petersburg in 1891 there were only children in the cast.

The Orchestra (Reference to page 162)

A teacher can broaden interest in the orchestra by arranging a kind of class symposium on the subject.

Assignments may be made among class members each of whom will say what he can in three minutes, or write what he wishes to say in two hundred words. Suggested are:

1. How did the orchestra begin?
2. How large was the orchestra in Haydn's day?
3. How large are the great orchestras at the present time? Name ten important orchestras.

4. In the modern orchestra, what instruments are called "strings"? What is their proportionate number and importance to the whole?

5. What are woodwind instruments? Which one is most important? (Clarinet)

6. What are the "brasses"? Name their parts in a choir.

7. Name the instruments of percussion. What is their main use?

8. Make a board diagram showing the seating arrangement of the players.

9. Explain the part of a conductor. Name several great ones.

10. What is the difference between an orchestra and a band?

The Polka **Page 143**

The *polka* is the national dance of Bohemia. Its success has no parallel in the history of dancing. It raged in its native land in the early thirties, was carried into foreign countries, and in a decade had conquered the world. The name *polka* is a Bohemian word (pulka), meaning "a half step." The dance was taken to Vienna in 1839. The following year it besieged Paris and became a rage. Everything was labeled, as "polka hats," "polka canes," "polka gloves," etc. Soon thousands of polkas were composed by musicians of every nationality. In 1844 the dance was introduced into the United States at the time of the inauguration of President Polk. It was facetiously said that Polk had danced into office, since it was the feature of the ball at the White House where the Bohemian Polka, written by the great Vienna composer, Johann Strauss, was played for the first time.

Slave Songs and Spirituals (Reference to pages 67, 72)

No one knows their origin. An old "Aunty," questioned on the subject, said: "When Mass'r Jesus walk de earth he just make up dese yer spirituals for His people." These songs are highly emotional, and, when sung, the body sways, the feet stamp rhythmically, and the vast chorus shouts enthusiastically.

The words are crude and the music often wild, yet they are the outpourings of an ignorant and poverty-stricken people. Their religious longings and ideals are expressed in limited vocabularies. It is not poetry, but life itself. The singers arrange their own harmonies — which is not the least interesting feature of this distinctive music. Natural musicians are the negroes, and these songs a priceless legacy. The freedmen act ashamed of them, however, and do not sing them as they should.

[From preface to " Cabin Songs " by T. P. Fenner.]

The Two Grenadiers SCHUMANN **Page 95**

Towards France were journeying two grenadiers who had been imprisoned in Russia; and as they came to the German frontier they bowed their heads, for there they heard the sad tidings that France was lost, the brave army defeated and destroyed, and the Emperor taken prisoner. Then wept together the two grenadiers over this terrible news; one said: " How weary I am, how my old wound burns." The other said: " The Song is done (all is over), I wish I too might die, but I have wife and child at home who without me will perish." " What matters to me a wife, what matters to me a child, I feel far higher longings; let them go and beg if they are hungry, — my Emperor, my Emperor is taken. Grant me, brother, one request, — when I shall die take my body to France and bury me in France's earth; the cross of honor on its red ribbon, lay on my heart; put my gun in my hand, and gird my sword around me. So will I lie and listen like a sentinel in the grave, until I hear the cannonading and the trampling of horses, then when my Emperor rides over my grave, and swords are whirring and flashing, then will I rise all armed from the grave my Emperor to defend."

Waiata Poi (wy-*at*-a *poy*) is a song-dance of the Maori, a primitive folk from the Polynesian Islands who immigrated to New Zealand some centuries ago. These natives are a very virile

people. They have taken up agricultural pursuits and now have a representative in Parliament.

One of the most typical Maori melodies is the " Waiata Poi." It is a song of joy, and is danced by Maori maidens. The " poi " is a ball made of flax, attached to a string and twirled to fascinating rhythms. The tapping of the ball represents the accents, while the swaying of the body with its flaxen mat-skirt, makes a counter-rhythm. At the end of the refrain is a characteristic Maori exclamation, — a kind of shout of exultation with which the Maori end all their songs. In the orchestration — which has been done by Mr. Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, this exclamation is given to the trombones. (See page 209.)

Mr. Alfred Hill, who lived for many years among the Maori, made deep study of their music, and has used their melodies extensively in his compositions. (Above notes taken from a program of the Minneapolis Symphony Orchestra.)

The Valkyrie Maidens WAGNER **Pages 49, 114, 125, 193**

The nine Valkyrie maidens were daughters of Wotan — chief of the gods in northern mythology. Brunnhilda was the favorite. Their mission was to visit battlefields and bear the slain heroes to Walhalla, the abode of the gods. As they rode through the air on their winged horses they uttered a peculiar cry " Ho-yo-to-ho ! " (*fa - di - fa - la*). This superhuman call — also known as " Brunnhilda's Battle Cry " — touches the high-water mark in dramatic music.

The Ride of the Valkyries depicts these god-like women flying through space among mountain crags. It contains wonderful action and much of what is called orchestral color. The flying clouds, rushing winds, and lightning flashes are vividly suggested by the stirring tones of the orchestra.

Brunnhilda lost her divine nature in punishment for disobedience. She was wrapped in profound sleep for a generation, and protected by a wall of magic fire through which only Siegfried, the hero of the world, " he who knew no fear," could

penetrate. The Magic Fire and Slumber motives furnish the thematic material for this highly colored and picturesque composition.

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Mozart, Wolfgang Amadeus, 1756–1791. Vienna. Master Composer. All forms.

Neidlinger, W. H., d. 1924. United States. Composer. Songs.
Nevin, Ethelbert, 1862–1901. United States. Composer. Songs, Small forms.
Nicolai, Carl, 1810–1849. Germany. "Merry Wives of Windsor."

Offenbach, Jacques (*Of*-fen-bachh), 1819–1880. Paris. "Tales of Hoffmann."
O'Hara, Geoffrey. Composer. United States. Songs.

Paderewski, Ignace Jan (Pah-der-*eff*-skee), 1859–. Poland. Pianist — composer.
Pierne, Gabriel (*Pyair*-nay), 1863–. France. Composer, all forms.
Philipp, Isidor, 1863–. Hungary — Paris. Pianist — composer.
Paganini, Niccolo, 1782–1840. Italy. Violinist — composer.
Poldini, Eduardo, 1869–. Hungary. Small piano pieces.
Ponchielli, Amilcare (Pon-kee-*yell*-ee), 1834–1886. Italy. "La Gioconda."
Popper, David, 1843–1913. Hungary. Cellist — composer.
Puccini, Giacomo (Poo-*tshnee*-nee), 1858–1924. Italy. Operatic composer. "Tosca," "Butterfly."

Rachmaninoff, Sergei (Rachh-*mahn*-nee-noff), 1873–. Russia. Composer, all forms.

Raff, Joachim, 1822–1882. Switzerland. Composer, all forms.
Rameau, Jean Philippe, 1683–1764. France. Small, early classics.
Ravel, Maurice, 1875–. Paris. Composer, modern harmonies.
Rimsky-Korsakoff, 1844–1908. Russia. Important composer. All forms.
Ronald, Landon, 1873–. London. Conductor — composer. Songs.
Ross, Gertrude. United States. Composer. Songs.
Rossini, Giacomo, 1792–1868. Italy. Operas. "William Tell," "Barber of Seville."
Rubinstein, Anton, 1830–1894. Russia. Important composer.

Saint-Saëns, Camille (Sanh-Sahng), 1835–1921. Paris. Impor. Comp. All forms.
Sapellnikoff, Wassily L., 1872–. Russia — London. Pianist, conductor.
Schubert, François, 1808–1878. German. "The Bee." Violinist.
Schubert, Franz, 1797–1828. Vienna. Master Composer. All forms.
Schumann, Robert, 1810–1856. German. Master Composer. All forms.
Sibelius, Jean, 1865–. Finland. Important Comp. "Finlandia."
Silcher, Frederic, 1789–1860. Germany. Composer in song forms.
Sinding, Christian (Zind-ing), 1856–. Norway. Impor. Comp.
Skilton, Charles S., 1868–. United States. Composer. Indian Music.
Södermann, August, 1832–1876. Sweden. Imp. Comp.
Sousa, John Philip, 1856–. United States. Comp. Band Master. Marches.
Speaks, Oley, 1876–. United States. Composer. Songs.
Spross, Charles Gilbert, 1874–. United States. Composer. Songs.
Strauss, Johann, Jr., 1825–1899. Vienna. Composer. "Blue Danube Waltz," etc.
Strickland, Lily, 1887–. United States. Composer. Songs.
Sullivan, Sir Arthur, 1842–1900. England. Songs. Light operas, etc.
Suppé, Franz von (*Soo*-peh), 1820–1895. Germany. Light operas, etc.

Taubert, Wilhelm, 1811–1891. German.
Thomas, Ambroise (*Toh*-mas), 1811–1896. Paris. Operas. "Mignon."

Titl, Anton, 1809–1882. Moravia. "Serenade."
Tosti, Paolo, 1846–1916. Italy — England. Composer. Songs.
Tschaikowsky, Peter (Chi-*koff*-sky), 1840–1893. Russia. Master Comp. Symphonies. All forms.

Verdi, Giuseppe, 1813–1901. Italy. Master Comp. Operas, "Aïda."

Wagner, Richard, 1813–1883. German. Master Comp. Music — Dramas.
Ware, Harriet, 1877–. United States. Composer. Songs, etc.
Whiting, Arthur B., 1861–. United States. Composer. Songs, etc.

Yradier, Sebastian (Ee-rah-deay), d. 1865. Spain. "La Paloma."

V. PRONUNCIATION OF WORDS FOUND IN THE TEXT

Adeste Fideles (Ah-*des*-te Fee-*day*-les).
Ægean (Ee-*gee*-an).
Aïda (Ah-*eed*-ah).
Aloha oe (Al-*o*-ha-*oh*-ay).
Anitra (An-*eet*-rah).
Ase (*Oh*-seh).
Bateau (Bat-*toh*).
Berceuse (Bair-*seuz*).
Bolero (Bo-*lay*-ro).
Boyars (*Bwa*-yars).
Cantabile (Kahn-*tah*-bee-le).
Cavalleria (Kah-vah-le-*ree*-ah).
Caprice Viennois (Kah-*preece* Vee-en-*wa*).
Chanson (*Shan*-son).
Charybdis (Kah-*rib*-dis.)
Cinquantaine, La (Lah San-kahn-*taine*).
Coq d'Or (Kok-*dor*).
Cucullain (Cu-*cull*-ain).
Cygne, Le (Leuh *Seegn*).
Czardas (*Char*-das).
Damon (*Day*-mon).
Don Giovanni (Don-Joh-*vahn*-nee).
Eurydice (Oo-ree-*dee*-chee).
Farandole (*Fah*-ran-dole).
Figaro (*Fee*-gar-ro).

Filles de Cadiz (Fee-de-kah-*dee*).
François (*Frahn*-swah).
Freischütz (*Fry*-sheutz).
Gioconda (Joh-*kon*-dah).
Golondrina (Gol-on-*dree*-nah).
Götterdämmerung (Get-ter-*dem*-mer-rung).
Herodiade (Ay-*ro*-dyad).
Igor (*Ee*-gor).
Jocelyn (*Zhos*-lahn).
Jongleur de Notre Dame (*Zhonh*-glur-deh-*No*-tre-Dahm).
Jota (*Ho*-ta).
Juanita (Wahn-*ee*-ta).
Kujawiak (Koo-*yah*-cy-ok).
L'Arlesienne (Lahr-*lay*-zee-en).
Liebesleid (*Lee*-bes-light).
Liliuokalani (Lil-i-o-ka-*lan*-i).
Lisonjera, La (Lah-lee-son-*hay*-rah).
Macabre (Mah-*kabr*).
Marseillaise (Mar-seh-*yehz*).
Nibelungen (Nee-be-*lung*-en).
Omphale (*Om*-fahl).
Pagliacci (Pahl-*yaht*-tshi).
Paloma, La (La Pah-*loh*-mah).
Peer Gynt (Pair-*gint*).
Pizzicato (Peets-see-*kah*-toh).
Rakoczy (Rah-*kot*-zy).
Scheherazade (Skay-ayr-ah-*tzah*-day).
Scherzo (*Skairt*-zo).
Semele (*Sem*-e-lee).
Semiramide (Say-mee-*rah*-mee-day).
Shanewis (Shaḥ-*noo*-is).
Solveig (*Sol*-vaygh).
Suite (Sweet).
Thaïs (*Tah*-ees).
Traümerei (*Troy*-me-rye).
Tuskegee (Tus-*kee*-gee).
Valkyrie (Val-*kee*-ree).
Vous dansez, Marquise (Voo-*dan*-say-Mar-*queez*).
Walküre (Vahl-*keu*-ree).
Wiegenlied (*Vee*-gen-leed).
Wohin (*Vo*-heen).

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VII. INDEX OF RECORDS

Many more records have been suggested than the average school can afford to buy. A desirable list is indicated by a star (*) and a smaller list, which should be the basis of every school collection, is marked by a double star (**).

It is not the object of this book to include a large number of records, but mainly types of those which seem to accord with other lessons in schools.

Records which are needed to illustrate some single point in the schoolroom may be borrowed usually from a local phonograph dealer. Such coöperation is of mutual benefit and should be established at once by the supervisor.

Grades have been indicated as far as possible in which each record may be used. The figures are not altogether satisfactory, however, since various kinds of lessons may be deduced from a single composition.

Recording catalogues are issued frequently. Record numbers are often changed when the old records are reissued in double form or in new and better combinations. The supplement index in this book refers to the latest catalogues and contains also several references to records temporarily withdrawn for reissuance, and which may appear in a subsequent catalogue under a new number.

When recordings mentioned in this book are not found in phonograph catalogues, ask a dealer if such will be reissued or in what form the old number is to be found. Or, it may be necessary to write to the respective company.

Through the courtesy of the many companies whose recordings are represented in this text, the index-supplement has been especially devised to keep up to date their latest catalogue numbering.

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